

THE
NORRIS SYLLABUS
OF
PIANO
STUDIES

A GRADED COURSE
EACH GRADE DIVIDED INTO
THEORETICAL & TECHNICAL SECTIONS

By

ALBERT LOCKE NORRIS

BASED ON, AND TO BE USED IN CONJUNCTION WITH
THE NORRIS FUNDAMENTAL PIANO METHOD

GRADE I

GRADE II

GRADE III

Each Grade, n. .75



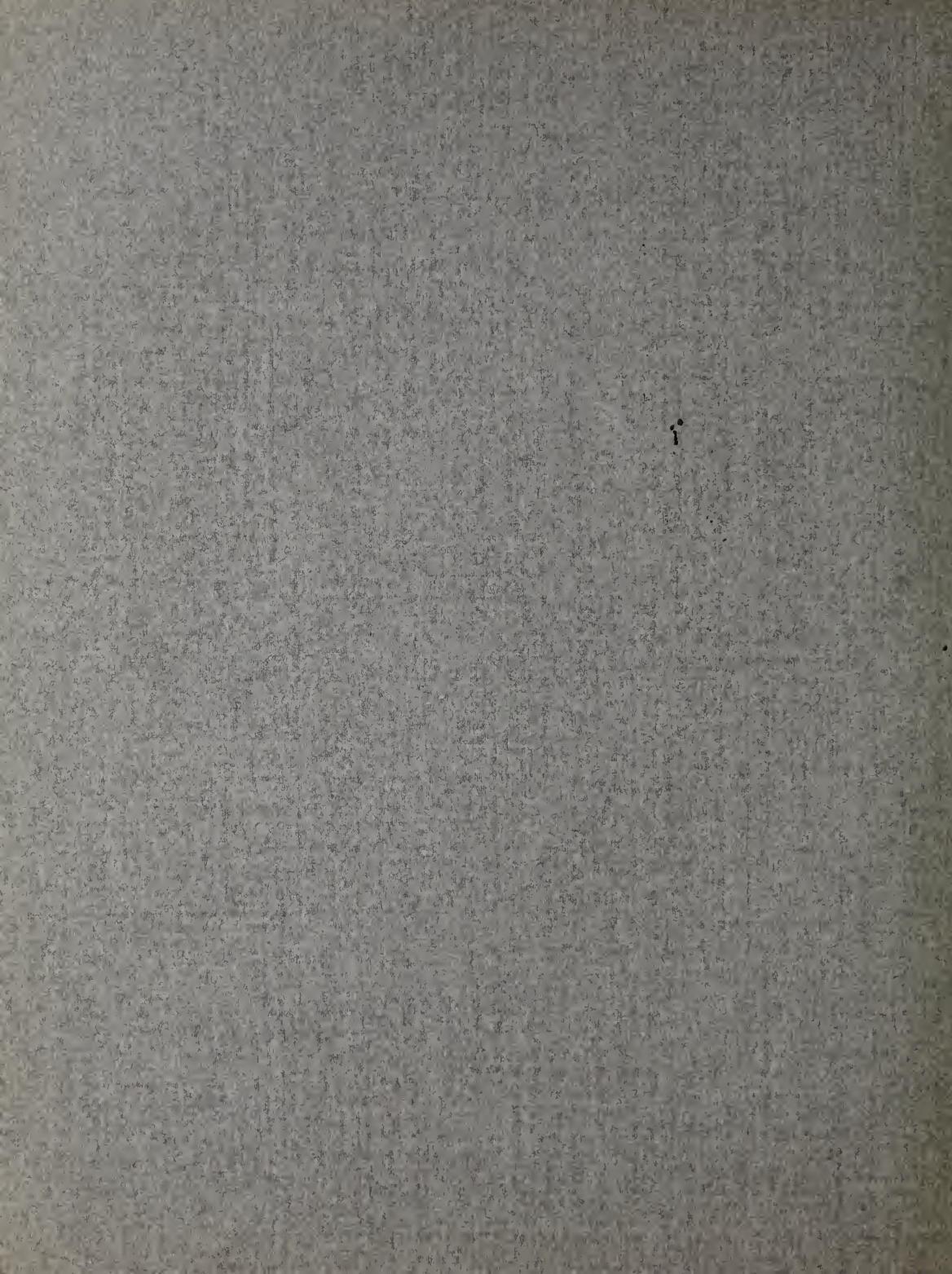
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FOREWORD

The author would suggest to teachers using his "New Fundamental Method" that the pupil, upon reaching the scale-studies in the Fundamental Method, be started in the Syllabus, beginning with exercise *one* following the text. At the same time, and during the study of the First Grade of this work, the various little pieces in the Method, beginning with "Merry Children at Play," may be taken up.

The text in this work, and the exercises connected with the same, are for **gradual study**, and should *not* be hurried over. The study of the text should begin with the first exercise, and continue until the pupil is thoroughly acquainted with the subject matter. Each teacher should try to present the material to the pupil in as interesting a manner as possible. The author does not wish to take the place of the teacher in this respect. To present the matter attractively, according to the individual understanding of the pupil, brings out the real teaching qualities in the teacher.

The *staccato*-touches and the chord-progressions should not be studied until the pupil indicates by his work that he is ready for the same. Scales should be taken up in the order of the introduction of the "keys," and should be played in various rhythms. Broken triad-chords and full chords should be taken up early. These should be followed by the arpeggios. Small hands should be started on the diminished-chord arpeggio.

ALBERT LOCKE NORRIS

NORTHAMPTON, MASS., Autumn, 1916.

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THE NORRIS SYLLABUS OF PIANO STUDIES

GRADE I

SECTION A

THE TETRACHORD

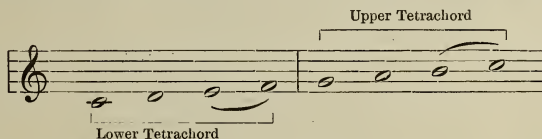
The Importance of the Tetrachord in the Formation of Major Scales

The teacher is referred to the Foreword.

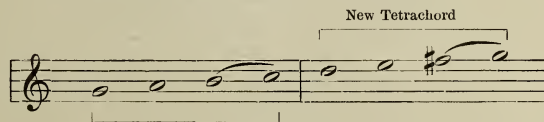
The word **Tetrachord** (from the Greek) means **four-tone**.

A tetrachord consists of four scale tones in the order of **tone, tone, semi-tone**, as: *C, D, E, F*.

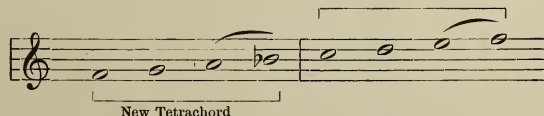
A Major Scale is made up of two tetrachords of exactly similar construction.



The upper tetrachord may become the lower tetrachord of a new scale without any chromatical change, but the new tetrachord will necessitate the use of an accidental (**sharp**) in order that the semi-tone may occur in the right place. In this way the sharp scales are formed.



The lower tetrachord may become the upper tetrachord of a new scale without any chromatical change, but the new tetrachord will necessitate the use of an accidental (**flat**) in order that the semi-tone may occur in the right place. In this way the flat scales are formed.



Either tetrachord, then, may be taken to form a new scale. The **upper** one to form a new scale in which the accidental will be a **sharp**, and the **lower** one to form a new scale in which the accidental will be a **flat**.

The accidentals as they occur, are placed immediately after the Clef-signature. This arrangement of grouping the sharps or flats at the beginning of the staff, is called the **Key-signature**. They show that certain notes throughout the piano-keyboard are to be played sharp or flat in the whole exercise or piece, unless some accidental is used which for a moment offsets them.

music 13 mus teacher 120 1.1-2

To play a scale correctly we must learn the names of the letters (notes) to be raised or lowered by examining the Key-signature, remembering to use them throughout the scale, and in all the octaves.

The following table gives the Key-signatures of the first five sharp and flat keys. It will be observed that a new **sharp key** is formed on each successive interval of a **fifth**; while the **flat keys** are formed on each successive interval of a **fourth** from *C*,—the **Normal or Natural Key**.

Diagram illustrating the formation of sharp and flat keys from the Natural or Normal Key (C). The scale is shown with notes B, E, A, D, G, C, F, B^b, E^b, A^b, D^b. The number of sharps (5, 4, 3, 2, 1) and flats (1, 2, 3, 4, 5) is indicated for each key. The interval between C and F is labeled 'A Fourth', and the interval between C and G is labeled 'A Fifth'.

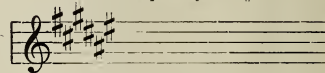
Note: The teacher should illustrate at the piano how the scales are formed and the necessity of the raised or lowered note to follow a certain model.

Table of Signatures of All the Major Keys

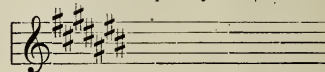
Sharp Keys

1. *G*-major has one sharp, *f*[♯]
2. *D*-major has two sharps, *f*[♯], *c*[♯]
3. *A*-major has three sharps, *f*[♯], *c*[♯], *g*[♯]
4. *E*-major has four sharps, *f*[♯], *c*[♯], *g*[♯], *d*[♯]
5. *B*-major has five sharps, *f*[♯], *c*[♯], *g*[♯], *d*[♯], *a*[♯]
6. *F*-sharp-major has six sharps, *f*[♯], *c*[♯], *g*[♯], *d*[♯], *a*[♯], *e*[♯]
7. *C*-sharp-major has seven sharps, *f*[♯], *c*[♯], *g*[♯], *d*[♯], *a*[♯], *e*[♯], *b*[♯]

Six Sharps: Key of *F*[♯]



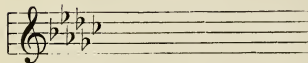
Seven Sharps: Key of *C*[♯]



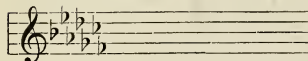
Flat Keys

1. *F*-major has one flat, *b*[♭]
2. *B*-flat-major has two flats, *b*[♭], *e*[♭]
3. *E*-flat-major has three flats, *b*[♭], *e*[♭], *a*[♭]
4. *A*-flat-major has four flats, *b*[♭], *e*[♭], *a*[♭], *d*[♭]
5. *D*-flat-major has five flats, *b*[♭], *e*[♭], *a*[♭], *d*[♭], *g*[♭]
6. *G*-flat-major has six flats, *b*[♭], *e*[♭], *a*[♭], *d*[♭], *g*[♭], *c*[♭]
7. *C*-flat-major has seven flats, *b*[♭], *e*[♭], *a*[♭], *d*[♭], *g*[♭], *c*[♭], *f*[♭]

Six Flats: Key of *G*[♭]



Seven Flats: Key of *C*[♭]



There are **seven Major Sharp Keys**, and **seven Major Flat Keys**; add to these the Key of *C*-major, and we find **fifteen Major Keys**. As we have a Relative Minor for each major key, we find in all **thirty Major and Minor Keys**.

QUESTIONS

1. What is the meaning of the word Tetrachord?
2. What is the order of the four tones?
3. How many tetrachords make up a scale?
4. Are the upper and lower tetrachords exactly similar?
5. Can the upper tetrachord become the lower tetrachord of a new scale?
6. What kind of accidental will be used in the new tetrachord?
7. What kind of a scale will thus be formed?
8. Can the lower tetrachord be used as the upper tetrachord of a new scale?
9. What kind of accidental will be used in the new tetrachord?
10. What kind of a scale will thus be formed?
11. When the sharps or flats are grouped at the beginning of the staff, what do they represent?
12. To play a scale correctly what must first be learned?
13. Name the first five sharp keys.
14. Give the names of the sharps in their order.
15. Name the first five flat keys.
16. Give the names of the flats in their order.

SPECIAL TOUCH WORK

Weight-touch

The **Clinging Legato-touch**: Raise the wrist *slightly*. Sound the note by a sudden down-arm impulse. Instantly weight the finger. The unoccupied fingers should rest quietly upon the surface of the keys. Raise the wrist again slightly, keeping the weighted key down, now sound the second note in the same manner. The weight will now be on two keys. Continue throughout the exercise in this way. At the end of the fourth measure the weight is relaxed from both fingers. Be sure and hold each note its full value, and do not raise the finger points from the surface of the keys at any time during the playing of the exercise.

Right-hand
Lento

mp 1 2 3 2 4 3 2 2

Left-hand
Lento

mp 5 4 3 2 2 3 4 5

Transfer of Weight Finger Transposition

Sound each note as before. Transfer the arm-weight from one finger to another without allowing the key to rise. The weight should be just enough to bed the key, and the transfer should take place either on the third or fourth beat.

Right-hand
Lento

mp simile

Left-hand
Lento

mp simile

THE MINOR SCALE MORE FULLY EXPLAINED

Reference should be made to the explanation of the major and minor scales as given in the Fundamental Method (page 43).

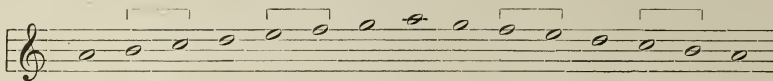
The difference between Major and Minor is largely one of color. The difference between the major and minor scale is in the location or position in the scale of the half-tones.

	Major			Half-tone		Half-tone	
Degrees	1	2	3	4	5	6	7 8
Minor		Half-tone			Half-tone		Half-tone

As the minor scale is taught, it should be made clear to the student that the characteristic note, in either the major or minor scale, is the **third from the tonic**.

The third degree actually determines the scale. If it is a **major interval** the scale established will be a **major scale**; if it is a **minor interval** the scale established will be a **minor scale**.

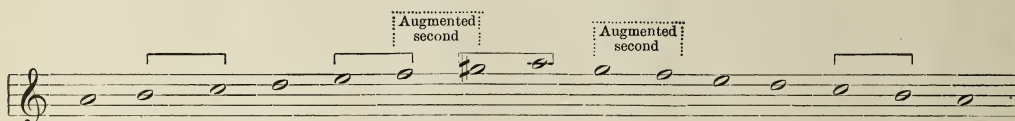
The early or ancient form of the minor scale, sometimes called the "Pure Form," is played on the exact notes of the major scale of which it is also the Relative, beginning with the sixth degree, as follows:



Play the scale over, noticing particularly the upper tetrachord.

In descending it is found quite satisfactory, but in ascending the whole tone between the seventh and eighth degrees gives a very unsatisfactory ending. This is due to the lack of a leading-tone,—half-step between the seventh and eighth degrees found in the major scale. In order, then, to obtain a leading-tone, the seventh degree must be raised one-half-step. The effect is at once found to be satisfactory. This form of the scale is known as the

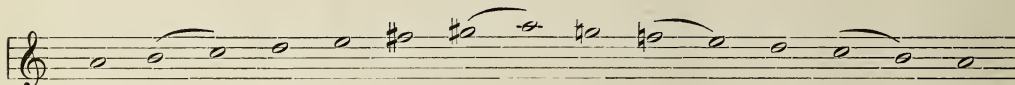
Harmonic-minor Scale



Play the scale over again in the new form, examining the upper tetrachord.

It will be observed that there are three half-steps in the Harmonic Minor Scale both ascending and descending (marked \square), also that the interval between the sixth and seventh degrees is a step and a half, known as the **Augmented Second**. The effect of this augmented second is regarded as unmelodious. So another form was invented called the **Melodic-minor Scale**. In this scale the sixth and seventh degrees are both chromatically raised ascending, and the early or pure form used descending.

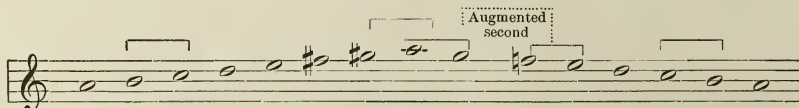
Melodic-minor Scale



Play the scale over comparing it with the Harmonic form.

A combination of the Melodic form ascending and the Harmonic form descending is largely used for piano practice, and is known as the **Mixed-minor Scale**.

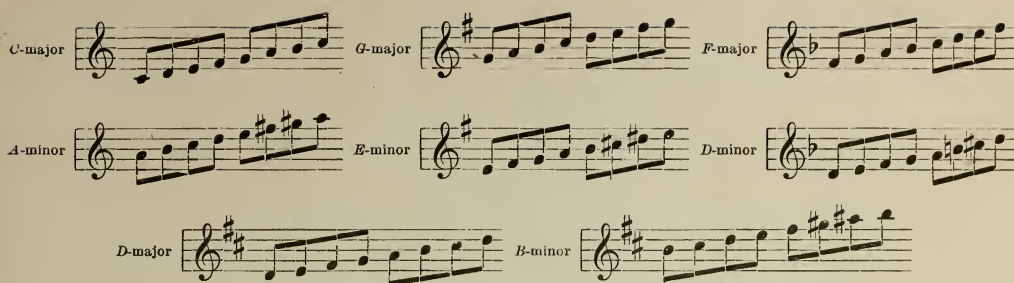
Mixed-minor Scale



Major and Minor scales are said to be **relative** to each other. On examination of the descending scale of the Pure Form of *A*-minor used in the Melodic scale (see Ex. above) it will be noticed that all the tones used are like those of the scale of *C*-major, and in the Harmonic-minor scale only one tone is altered. It should readily be seen that a close relation exists between *C*-major and *A*-minor, and so *A*-minor is called **Relative of C-major**, and *C*-major, **Relative of A-minor**.

Relative scales have the same Key-signature; this will necessitate the use of an accidental for raising the Leading-tone (7th degree), also an accidental for raising the sixth degree when using the Melodic form.

The Relative-minor begins on the sixth degree of the major scale, and the Relative-major on the third degree of the minor scale.



The relative major and minor scales should be taken up by the pupil at the same time, and in the order of the introduction of the different keys in this work.

When the tones of a scale are used *in any other order* than their regular succession, the word **key** instead of *scale* is applied to this collection of tones.

QUESTIONS

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. What is the difference between Major and Minor? 2. What is the principal characteristic note of a scale? 3. Which tetrachord of the Pure Form minor scale was found unsatisfactory? Why? 4. What degree was raised to form the Harmonic minor scale? 5. How many half-steps are found in the Harmonic-minor scale? 6. What kind of interval is found between the sixth and seventh degrees? | <ol style="list-style-type: none"> 7. What other minor scale was invented? 8. What degrees were chromatically changed in this scale? 9. How is the Mixed-minor scale made up? 10. Has a Minor scale a Key-signature of its own? 11. What Key-signature does it use? 12. On what degree of the major scale does the minor scale begin? 13. On what degree of the minor scale does the major scale begin? |
|---|--|

THE FOUNDATION OF SMOOTH SCALE PLAYING

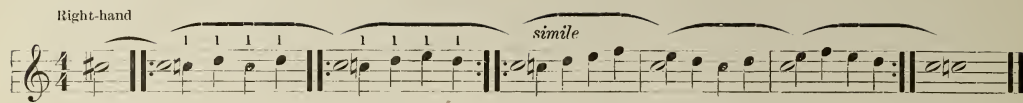
Smooth scale playing is one of the most difficult problems confronting the pupil. The thumb, the most important finger in scale work, is often sadly neglected. The ability to play a "pearly" scale can only be obtained by a free and perfect control of this finger. In order to obtain a smooth passage of the thumb under the hand, the wrist must be kept absolutely loose. The hand should slightly incline **towards the way in which it is traveling**.

One should have patience to discipline the thumb every day until the movement under and out becomes quick, rhythmical and smooth.

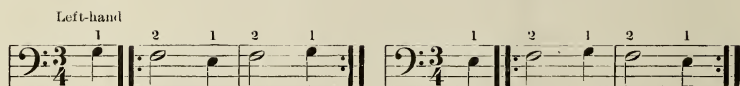
The following exercises must be played *very slowly*, the counting aloud, firm and sure. When the thumb passes under the hand, poise it for a fraction of a second over the note to be sounded.

Second finger weighted		Second and third finger weighted	
<p>Right-hand</p>			
<p>Left-hand</p>			

Second finger weighted

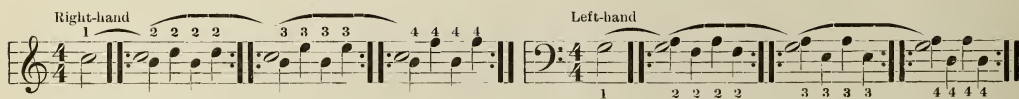


Second finger weighted



Passing of the Fingers over the Thumb

In the following exercises the *thumb* is to be weighted. For movement of the arm forward and back, see Fundamental Method (page 43). (Scale Preparatory Movement.) Carry the hand forward and back with a free movement of the arm, the fingers a little high. Raise the finger that is to play, poise it for an instant, then sound the note. Play *very slowly* and count aloud.



Seconds		Thirds		Fourths		Fifths		Sixths		Sevenths	
Major	Diminished	Major	Diminished	Major	Diminished	Major	Diminished	Major	Diminished	Major	Diminished

QUESTIONS

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. What is an interval? 2. How many kinds of intervals are there? 3. What are their names? 4. What are the natural or unaltered intervals of a scale called? 5. Name the four major intervals. 6. Name the three perfect intervals. 7. What are the altered intervals called? 8. When referring to an interval, what does the word Major mean? Minor? 9. What does the word Augmented mean? | <ol style="list-style-type: none"> 10. What does the word Diminished mean? 11. How can a major be told from a minor interval? 12. How is a major converted into a minor interval? 13. How is a minor converted into a major interval? 14. If a major or perfect interval is chromatically raised what kind of interval is formed? 15. If a major or perfect interval is chromatically lowered what kind of interval is formed? |
|---|--|

Give the Numerical and Specific Name of the Following Intervals

NOTE : The double-sharp (x) indicates that the tone to be considered is a **whole tone higher** than the primary tone. The double-flat (bb) indicates that the tone to be considered is a **whole tone lower** than the primary tone.

The teacher should point out at the piano the various intervals and the number of semi-tones they contain, until the pupil has a perfect mental understanding of the same.

Three Staccato-touches

The exercises given below should be practised daily until the three staccato-touches are under perfect control.

TOUCH 1. Wrist-staccato : The fingers must be held well curved. The key must be struck by the ball of the finger ; the striking action must emanate from the wrist joint, the arm remaining level and quiet, but not rigid.

At first let the hand fall of its own weight ; then let the action be quick and light. The hand must be returned to its raised position as soon as the key has been struck. The greatest care should be exercised that the notes are not played with the fingers.

TOUCH II. Finger-staccato : In this form the action is entirely from the knuckle joint. The fingers must be well rounded as before and held in stroke position. The finger must be returned to stroke position as soon as the key has been struck. The attack must be quick and decided.

TOUCH III. Flexed Finger-staccato : The finger should be stretched out nearly straight, then flex the point of the finger sharply across the surface of the key towards the palm of the hand. The outside of the hands should drop a trifle, the second finger knuckle-joint being slightly higher than the fifth finger knuckle-joint. The movement of the first (thumb) finger must be somewhat lateral or slanting. The hand should be allowed to rotate slightly when the four fingers are used in succession.

TOUCH I and III.

a: Lento
b: Moderato
c: Allegretto

Right-hand

Left-hand

In the following exercise the arm-weight is to be sustained naturally upon the whole notes.

TOUCH II.

5 Moderato

TOUCH III

a: Moderato
b: Allegretto

Right-hand

Left-hand

The Second degree is called the **Supertonic**, the Third degree is called the **Mediant**, the Sixth degree is called the **Submediant**, and the Seventh degree is called the **Leading-tone**, so named because of the strong tendency of this note to rise to the Tonic, thus completing the scale.

1st Degree Tonic 5th Degree Dominant 4th Degree Subdominant 2nd Degree Supertonic 3rd Degree Mediant 6th Degree Submediant 7th Degree Leading-tone

1st Tonic { 5th-Dominant
4th-Subdominant } { 2nd-Supertonic
3rd-Mediant
6th-Submediant
7th-Leading-tone }

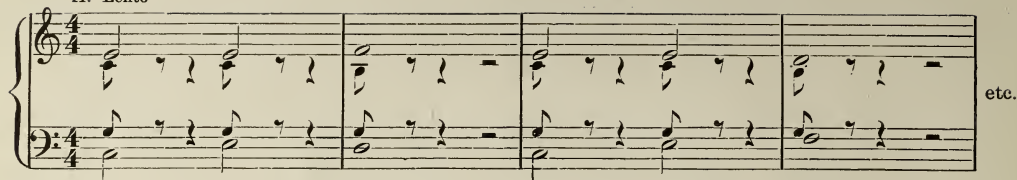
Give the scale-degree and fixed name of the following notes

Clinging Legato- and Staccato-touches Combined

First: Play the Soprano note as *legato e cantabile* as possible, and all the other parts as *staccato* as possible. Second: Play the Soprano and Bass *cantabile*, the other two parts as *staccato* as possible. The chord-touch is used here. (See Fundamental Method, page 48.)

I. Lento

II. Lento



Many easy Chorales and hymn-tunes can be used to develop the above thought.

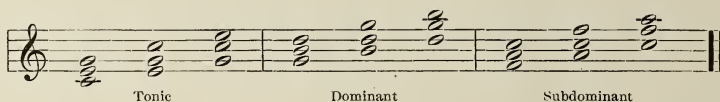
TRIAD-CHORDS

The Common Chord was touched upon in the Fundamental Method (page 43), and the Three positions — first and second inversions of the Triad-chord, illustrated. A further study of Triad-chords should be taken up in this grade.

If the pupil has learned the circle of letters as given on page 13 of the Fundamental Method, it should be an easy matter for him to learn, gradually, as he progresses, the Triad-chords of any key he may be studying.

A Triad-chord founded on the 1st, 3rd and 5th degrees of the scale, is called the **Tonic-chord**. A Triad-chord founded on the 4th, 6th, and 8th degrees of the scale, is called the **Subdominant-chord**. A Triad-chord founded on the 5th, 7th and 9th degrees of the scale, is called the **Dominant-chord**.

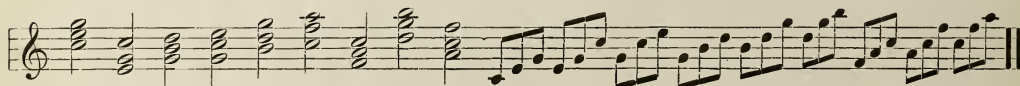
The Tonic, Dominant and Subdominant chords of *C*, and their inversions, are as follows: — Tonic — *C*, *E*, *G*. *E*, *G*, *C*. *G*, *C*, *E*. Dominant — *G*, *B*, *D*. *B*, *D*, *G*. *D*, *G*, *B*. Subdominant — *F*, *A*, *C*. *A*, *C*, *F*. *C*, *F*, *A*.



The pupil should be required to recite each Triad, and inversions of the same, until they are firmly implanted in his mind.

Chords founded on the other intervals of the scale are called after the fixed name of the scale. The most important chords are the three mentioned. The pupil should learn to recognize these chords at sight, and in any key that he has learned the scale of.

In the following exercise the pupil should be required to tell quickly whether the chord is Tonic, Dominant or Subdominant; also whether in First, Second or Third Position.



Chord Study

The following study should be memorized. It begins very softly, followed by a gradual *crescendo* to the utmost *forte* the pupil can obtain. This will vary according to the age of the pupil. This study can also be played under the "Clinging Legato" and "Staccato" touch. The progression is made through the major, minor and Dominant-seventh chords.

Two systems of piano accompaniment. The first system consists of four measures of chords in 4/4 time, with dynamics *pp*, *cresc. gradually*, *mp*, and *mf*. The second system consists of four measures of chords in 4/4 time, with dynamics *f*, *ff*, and *fff*, ending with a double bar line.

PHRASE ANALYSIS

“The Musical Motive and Phrase” were explained in the Fundamental Method (page 21). The pupil should reread the matter very carefully, examining the Phrase, and noting the number of measures the *regular* Phrase extends through.

Correctly phrase the following exercises. (Draw the Phrase-sign over the correct number of measures.) Point out the measures that are rhythmically alike, and tell what degree of the scale each Phrase ends upon.

Three systems of musical exercises. The first two systems are in 4/4 time, and the third is in 3/4 time. Each system contains a single melodic line with various note values and rests.

Mark the Motive and the Phrase in the following.

Three systems of musical exercises. The first two systems are in 4/4 time, and the third is in 6/8 time. Each system contains a single melodic line with various note values and rests.

Note: The teacher would do well to extend this lesson further. The Fundamental Method will furnish much good material.

GRADE I

Section B

15

1

HENRI BERTINI

Piano *Lento*

mf

2

F. Le COUPPEY

Piano *Allegro moderato*

mf sempre legato

Allegro moderato

Piano

The score is written for piano in 3/4 time, marked *Allegro moderato*. It consists of six systems of two staves each. The right hand plays a continuous eighth-note pattern, while the left hand plays a more complex bass line. Fingerings are indicated by numbers 1-5. Dynamics include a forte (*f*) marking. The piece concludes with a final cadence.

Andantino
espressivo

CORNELIUS GURLITT

Piano

espressivo

Piano

p

f

p

5

ALBERT LOCKE NORRIS

Allegretto

ALBERT LOCKE NORRIS

Piano

Allegretto

Piano

mf cresc.

f

mf cresc.

1 5 3 2 3 2 3 1 3 1

1 2 3 4 1 4 3 2 1 3 2 1 4 1 2

1 5 1 2

Moderato

Piano

mf

Allegretto

7

CORNELIUS GURLITT

Piano

mf

a) - Moderato

b) - Allegretto

L. STREABBOG

Piano

8

9

simile

Allegro

KARL CZERNY

Piano

10

11

simile

Allegro moderato

CONRAD KÜHNER

Piano

12

13

simile

a) *f* Lento
 b) *mf* Moderato
 c) *p* Allegretto

OSCAR BERINGER

Piano

Allegro moderato

J. B. DUVERNOY

Piano

HENRI BERTINI

Lento
Chorale

Piano

Andante
espressivo

Piano

14

CORNELIUS GURLITT

mp legato

Allegretto

Piano

The musical score is written for piano and consists of five systems of two staves each. The tempo is marked 'Allegretto'. The key signature is one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings. The first system includes a 'Piano' marking. The score is numbered 15 on the page.

Allegretto

Piano

The score is for a piano piece titled "Allegretto" by F. Le Couppey. It is written for piano and consists of six systems of music. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a piano (p) dynamic. The first system shows a melodic line in the right hand with fingerings 3, 2, 4, 2, 3, 1, 3, 2, 4. The left hand plays a simple harmonic accompaniment. The second system continues the melody with fingerings 2, 1, 3, 1, 2, 3, 2, 1, 3. The left hand has a crescendo (cresc.) marking. The third system features a forte crescendo (f cresc.) in the right hand, with fingerings 2, 4, 3, 1, 1, 3, 1, 3, 1. The left hand has a mezzo-forte crescendo (mf cresc.) marking. The fourth system continues the melody with fingerings 1, 3, 5, 4, 3, 2, 1. The left hand has a piano (p) dynamic marking. The fifth system continues the melody with fingerings 4, 1, 3, 2, 4, 2, 1, 3, 1, 2, 3, 2, 1. The left hand has a piano (p) dynamic marking. The sixth system concludes the piece with a piano (pp) dynamic marking. The right hand has fingerings 1, 3, 2, 4, 1, 3, 2, 4, 1. The left hand has fingerings 2, 3, 1, 5, 2, 3.

Allegro

Piano

mf

1/2

KARL CZERNY

Allegretto

Piano

p
cresc. poco a poco
mf
p
cresc. poco a poco
mf

19

H. WOHLFAHRT

Allegro moderato

Piano

f
cresc.
dim.
mf

Allegro

Piano

p

cresc.

f

1/4

1 2 5

1 2 5

2 3

21

Andante

Piano

mp dolce

4

3

5

4

1 2

4

1

1/3

F. Le COUPPEY

mp

1

3

2

3

1

2

4

3

2

3

1

5

cresc.

mp

1/4

5

4

1

4

1

2

3

4

1

3

4

1

3

4

1/3

CORNELIUS GURLITT

Allegro

Piano

p *cresc. poco* *a poco* *mf* *dim. poco* *a poco*

Allegretto

Piano

mp *ff* *rall.* *dim.* *p*

23

CORNELIUS GURLITT

Lento

con espressione

FRIEDRICH WIECK

Piano

p dolce

5
3ten.

25

Moderato

C. T. BRUNNER

Piano

1
f'1
mf

p cresc.

f

mj

p

mp cresc.

—

a) - Moderato
b) - Allegretto

LOUIS KÖHLER

Piano

The score is a piano piece by Louis Köhler, page 26. It consists of five systems of music, each with a treble and bass staff. The tempo markings are 'a) - Moderato' and 'b) - Allegretto'. The piece is in C major and 2/4 time. The notation includes various fingerings, slurs, and articulation marks.

System 1: Treble staff has a quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a quarter note C3, quarter note D3, quarter note E3, quarter note F3, quarter note G3, quarter note A3, quarter note B3, quarter note C4. Fingering: Treble (1, 2, 3, 5, 1, 2), Bass (5, 4, 2, 1, 3, 1).

System 2: Treble staff has a quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a quarter note C3, quarter note D3, quarter note E3, quarter note F3, quarter note G3, quarter note A3, quarter note B3, quarter note C4. Fingering: Treble (1, 2, 3, 5, 1, 2), Bass (5, 4, 2, 1, 3, 1).

System 3: Treble staff has a quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a quarter note C3, quarter note D3, quarter note E3, quarter note F3, quarter note G3, quarter note A3, quarter note B3, quarter note C4. Fingering: Treble (1, 2, 4, 1, 2), Bass (5, 4, 2, 1, 3, 1).

System 4: Treble staff has a quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a quarter note C3, quarter note D3, quarter note E3, quarter note F3, quarter note G3, quarter note A3, quarter note B3, quarter note C4. Fingering: Treble (1, 2, 4, 1, 2), Bass (5, 4, 2, 1, 3, 1).

System 5: Treble staff has a quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass staff has a quarter note C3, quarter note D3, quarter note E3, quarter note F3, quarter note G3, quarter note A3, quarter note B3, quarter note C4. Fingering: Treble (1, 2, 4, 1, 2), Bass (5, 4, 2, 1, 3, 1).

Allegretto

KARL CZERNY

Piano

mf

cresc.

f

28

Andante

HENRI BERTINI

Piano

p

ALBERT LOCKE NORRIS

Piano

Moderato *p*

mf marcato

mf marcato

p

p

mf marcato

Adagio

Piano

espressivo
p

p

pp

f dim.

f dim.

p

Allegretto

Piano

mf

dim.

cresc.

f

Allegretto

ALBERT LÖSCHHORN

Piano

Allegretto

Piano

p

mf

sfz

Allegro moderato

33

KARL CZERNY

Piano

5 3 2 1 4 2 3 1 2 1

5 3 4 2 3 1 5 3 5 2 1 5 2 1 4 2 1

KARL CZERNY

Allegro moderato

J. B. DUVERNOY

Piano

3
p
5

cresc.

4 1
3 4

p

cresc.

4 1
5 4

p

cresc. poco a poco

5 1 3
f

5 1 3
f

5 1 3
f

4
p cresc. poco a poco

4
f

5 1 3 1
f

5 1
f

5 2
f

CORNELIUS GURLITT

Allegretto

Piano *p*

cresc. poco a poco

f

36

KARL CZERNY

Allegretto

Piano *f*

f

f

f

f

Moderato

FRIEDRICH WIECK

Piano

Measures 36-37 of the piece. The right hand plays a continuous sixteenth-note pattern, while the left hand provides a harmonic and rhythmic foundation with eighth and quarter notes. The tempo is marked Moderato.

38

LEBERT and STARK

Moderato

Piano

Measures 38-47 of the piece. The right hand continues with a sixteenth-note pattern, often marked *mp legato*. The left hand features a variety of rhythmic patterns, including eighth and quarter notes, and rests. Dynamics such as *f* (forte) and *p* (piano) are indicated. The tempo is marked Moderato.

Allegretto

KARL CZERNY

Piano

40

CORNELIUS GURLITT

Moderato

Piano

Allegro

Piano

p

4

1 3

1

cresc. poco a poco

f

1

1

1

1

4

4

4

1

4

f dim.

1

4

1

4

1

4

1

4

1

4

p

cresc.

f

1

4

1

4

1

4

1

4

1

4

p

cresc.

f

1

4

1

4

1

4

1

4

1

4

f

1

4

1

4

1

4

1

4

1

4

1

4

Con moto

ALBERT LOCKE NORRIS

Piano

Andante

LEBERT and STARK

Piano

Moderato

Piano

Moderato

Piano

v *cresc.*

p *v*

f *p* *v* *cresc.*

dim. *p* *v*

D.C. al Fine

B. M. Co. 5253A

- a) Lento
b) Moderato
c) Allegretto

OSCAR BERINGER

Piano

ALBERT LÖSCHHORN

Allegro vivace

Piano

- a) Moderato
b) Allegretto
c) Allegro

KARL CZERNY

Piano

FRANZ BEHR

Piano

a) Moderato
b) Allegretto

49

KARL CZERNY

Piano

50

ALBERT LOCKE NORRIS

Piano

Allegro

Piano *mf*

f

f

Allegretto

Piano *p*

p

mf

Moderato

FRIEDRICH BURGMÜLLER

Piano

53

p

cresc.

più leggero

cresc.

f

Allegretto

KARL CZERNY

Piano

p

ten.

f

55

Andante con moto

HENRI BERTINI

Piano

p

4 3 2 1

4 3 2 1

2 4

3 5

Musical score for "Lento" by Franz Liszt, Op. 10, No. 1. The score is in B-flat major and 3/5 time. It features a piano introduction with a crescendo, followed by a main section with a decelerando (dim.) marking, and a final section with a poco rit. and a tempo marking. The score includes fingerings, dynamics, and a repeat sign.

[illegible][illegible]

3 2 1

5

3 2 1

4 3 2 1

3 2 1

4

2 1

2 1

3 2 1

f

p

3 5

1 3 5

4 3

1 5

1 5

1 3

P. M. G. 5252 A

a) Moderato
b) Allegretto

LOUIS KÖHLER

Piano

This page contains a piano score for two pieces by Louis Köhler. The first piece, 'a) Moderato', is in 3/4 time and features a melody in the right hand with eighth-note patterns and a bass line with chords and single notes. The second piece, 'b) Allegretto', is in 3/4 time and features a more complex melody in the right hand with sixteenth-note patterns and a bass line with chords and single notes. The score is written for piano and includes fingerings and articulations.

The score is divided into two systems, each with two staves (treble and bass clef). The first system is for 'a) Moderato' and the second system is for 'b) Allegretto'. The tempo markings are 'Moderato' and 'Allegretto' respectively. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and fingerings.

Moderato

Piano

Musical score for Piano, Moderato, by H. Lemoine. The score is in 3/4 time and consists of 16 measures. It features a treble and bass staff with various musical notations including notes, rests, and fingerings. Dynamics include *mf*, *f*, and *cresc.* The piece ends with a *Fine* marking.

Measures 1-4: Treble staff has a melodic line with fingerings 3 5 4 2, 3 2 1, 3 4, and 1 3 5 4 2. Bass staff has chords with fingerings 1 3 5 and 1 2 5. Dynamics: *mf*.

Measures 5-8: Treble staff has a melodic line with fingerings 5, 1 3 1 3, 1 3 5 4 2, and 5. Bass staff has chords with fingerings 1 3 5 and 1 2 5. Dynamics: *f* in measure 5, *mf* in measure 6.

Measures 9-12: Treble staff has a melodic line with fingerings 4 2 3 1, 2 3 4 1, 1 5 2 3, and 5 1. Bass staff has chords with fingerings 1 3 5, 1 2 5, 1 3, 1 3 5, and 1 2. Dynamics: *cresc.* in measure 10, *f* in measure 12.

Measures 13-16: Treble staff has a melodic line with fingerings 5 2 4, 5 2 4, and 4 2 1. Bass staff has chords with fingerings 5 3 1 2 4, 3 1 4, 5 4 1 2, and 5 3 1 2 4. Dynamics: *f* in measure 13, *mf* in measure 15.

Measures 17-20: Treble staff has a melodic line with fingerings 5 3 1, 5 2 1, and 5 2 1. Bass staff has chords with fingerings 5 3 1 2 4, 2 3 1, 4 4 1, and 5 3 1 4 2. Dynamics: *cresc.* in measure 18, *f* in measure 20.

Measures 21-24: Treble staff has a melodic line with fingerings 2 1, 2 3 4, 1 5 1, and 2 1. Bass staff has chords with fingerings 2 1, 2 3 4, 1 5 1, and 2 1. Dynamics: *f* in measure 21, *mf* in measure 23.

2 3 2 3 5 1 3 1 3

dim. poco a poco

1 3 2 4 2 4 1 2 4

58

LOUIS KÖHLER

Allegro

Piano

f 1 3 1 1 3 1 3 1 3

3 5 1 2 5

3 1 5 3 5 2

1 3 1 3 1 3 1 3 1 3

4 1 5 1 3 3 1 5 1 3 3 1

p cresc. 1 3 1 3 1 3 1 3 1 3

1 3 1 3 1 3 1 3 1 3 1 3

1 3 1 3 1 3 1 3 1 3 1 3

1 2 1 3 1 3 1 3 1 3 1 3

1 3 1 3 1 3 1 3 1 3 1 3

Allegro non troppo

Piano

mf

p *poco cresc.*

mf *p* *cresc.*

mf *p* *cresc.*

mf *p* *cresc.*

mf *p* *cresc.*

Piano

This image shows a page of musical notation for a piano piece. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key signature of one sharp (F#) and a common time signature (C). The piece begins with a piano (p) dynamic and features a variety of musical elements including:

- Complex fingerings: Many notes are marked with numbers 1 through 5, indicating specific fingerings for the left and right hands.
- Dynamics: The piece includes markings for piano (p), fortissimo (ff), mezzo-forte (mf), and crescendo (cresc.).
- Articulation: There are numerous accents and slurs throughout the score.
- Repetition: Some sections are marked with repeat signs and first/second endings.
- Final Section: The bottom system features a series of chords in the bass clef, each preceded by a double bar line and a fermata, suggesting a final, sustained harmonic structure.

Allegro

Piano

f legato

f legato

Fine

Da Capo sin'al Fine

sf

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GRADE II

SECTION A

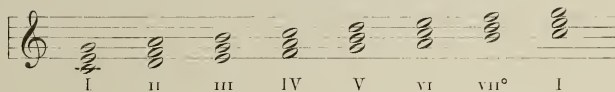
Triad Chords Founded on the Fixed Name of the Scale

A chord is known by the name of the degree of the scale upon which it is constructed. This tone is called the **Root** or **Fundamental** of the chord.

Triad chords and their inversions were fully explained in Grade One.

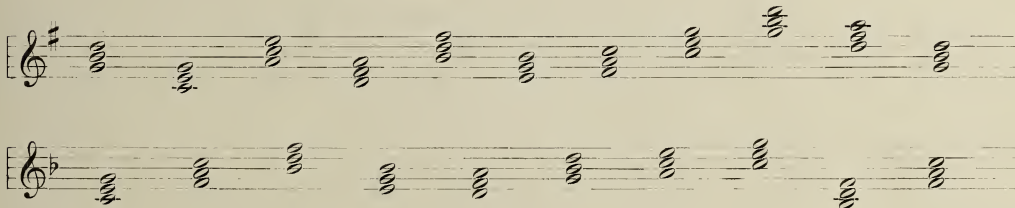
Triad chords constructed on all the fixed degrees of the major scale (any key) are of three kinds, namely: **Major**: I-IV-V; **Minor**: II-III-VI; **Diminished**: VII°.

Note: The Roman numerals are always used in the study of Harmony to denote the scale degree. The large numeral indicates major triads; the small numeral, minor triads, and the small numeral with a circle at the right of it, diminished triads.



The first scale degree — as we learned in Grade One — is named the **Tonic**; the fifth, the **Dominant**; and the fourth, the **Subdominant**. These are the **Principal Chords** of any scale. The **Supertonic** found on the second degree, the **Mediant** on the third, the **Submediant** on the sixth, and the **Leading-tone** on the seventh, are known as **Secondary Triads**.

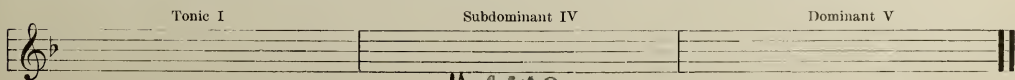
Give the specific names of the following chords. Mark beneath them the correct Roman numerals. Examine the Key first.

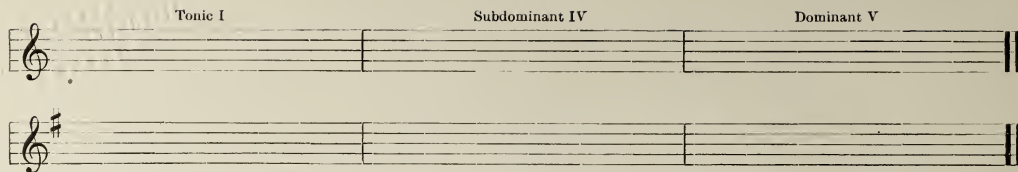


Write the chords of I, IV, V and I in the following keys, and in their fundamental position — the Root as lowest tone.



Write the I, IV and V in their three positions (two inversions) in the following keys:





THE CADENCE

"A **Cadence** is a momentary interruption in the flow of the rhythmic section of a composition, which marks the close or end of a musical phrase or period."

A Music **Period** is like a four line stanza in poetry. It contains two parts, more or less like each other, called **Phrases**.

Cadences serve the same purpose in music, as do the punctuation marks in poetry.

Cadences are divided into two classes, **Regular** and **Irregular**. The Regular Cadences are called **Perfect** and **Imperfect**. A Perfect Cadence ends on the Tonic chord preceded by the Dominant (V), and in first or octave position. The Imperfect Cadence ends with the Tonic chord either in the second or third position, that is, with the third or fifth as principal note.

Irregular Cadences are not taken up in this work.

The Perfect Complete Cadence and the **Plagal Cadence** (often sung in church to the word *A-men*) should be quickly and easily recognized by the pupil. The Plagal Cadence ends on the Tonic chord preceded by the Subdominant (IV).

Perfect (Authentic)	Complete Perfect	Plagal
V I	I IV V I	IV I

Write and play the cadences in the following keys :

Play the cadences to each new key while you are learning the scale. Learn them by their numerical and specific name.

THE FOUR-PART CHORD

The Triads form the basis of all chords used in musical composition. In constructing four-part harmony it is necessary to double one of the voices of the triad. This must be done according to certain rules in Harmony. Hymns and Chorales are for the most part written in four-part harmony. Harmony is the "grammar," or science, which treats of the **construction and relationship of chords**, and should be studied, sooner or later, by every music-student who desires to become better acquainted with the "hidden beauties" of the Art of Music.

The voice parts of a chord are **Soprano, Alto, Tenor and Bass**. In writing four-part harmony the Soprano and Alto parts are written upon the Treble Staff, and the Tenor and Bass parts upon the Bass Staff. The two most important parts are the **Soprano**, the highest part, and the **Bass**, the lowermost part and foundation of the harmonic basis.

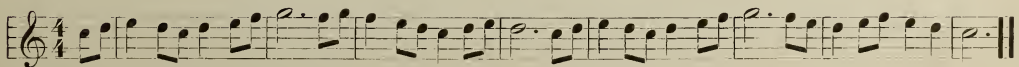
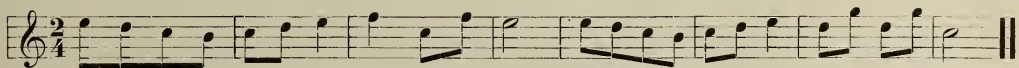
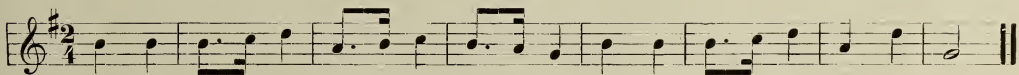
In Vocal music the compass of the parts depends upon the range of the voices. In Instrumental music the compass of the parts depends upon the instrument employed.

When the Soprano, Alto and Tenor are placed as close together as possible, that is, written within the compass of an octave, as in the preceding exercises, the parts are said to be written in **Close harmony**. When distributed as evenly as possible, they are in **Open harmony**. (See Fundamental Book, p. 48, Ex. 118.)

If the "melody" of a composition, either vocal or instrumental, lies in the middle voice, then that voice becomes the "solo" voice, and the other voices subordinate to it, for, in music, the melody, wherever placed, must always be "brought out."

PHRASE ANALYSIS

Correctly phrase the following illustrations. Remember that the curved line is used for the "short" slur, for a "figure" and for the complete phrase.



CADENCE ANALYSIS

Mark the correct numeral under each chord of the following endings and tell whether "Perfect," "Complete Perfect" or "Plagal" cadence.

*The small note represents the position of the root of the chord.

EMBELLISHMENTS

The Appoggiatura

Embellishments occur either between notes or upon them. Three commonly used embellishments will be explained and illustrated at this time: the single **Appoggiatura**, the **Mordent**, and the simple **Turn**. The pupil should study the following rules and examples carefully.

The simple, short Appoggiatura (sometimes called "grace-note") is played with a slight accent upon the grace-note, called the **rhythmical-accent**, and a light accent upon the *principal note*, called the **melodic-accent**. The grace-note should always be played with the accompaniment note, its office is to slightly delay the entrance of the principal tone, giving a dissonant effect before the consonant.

When the principal note is of longer duration, it receives a stronger accent.

The Mordent

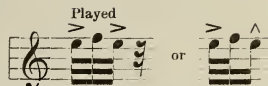
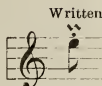
The **mordent** is of two kinds.
When written thus :



it is played with an auxiliary
note a minor second below, thus :



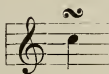
When written without the perpendicular line through it, it is called the **inverted mordent**, and is played with an auxiliary tone above, thus :



An Accidental placed above or below a mordent indicates a chromatical change in the auxiliary tone.

The Turn

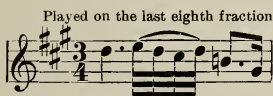
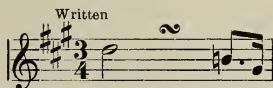
The simple Turn upon
the note, written thus :



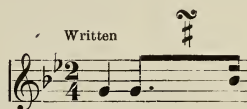
always starts with the
accompaniment note,
and is played thus :



The Turn between
notes is written and
played thus :



Should the Turn follow
a dotted note, its last
tone occupies the time
of the dot, thus :



In a Turn, the note *above the principal note* is usually the **scale-tone interval**, while the note *below the principal note* must be a **half-tone interval**. The only exception to this rule is when the Turn is on the seventh degree, the note *below* must then be a **whole tone**.

Special Chord Study

Chords represent **Vertical music** when the notes are played simultaneously, and **Horizontal music** when they are broken or dispersed. The fingering of the three positions of the triad chord should be memorized. Each hand alone, then both together.



Chord Study

HENRI BERTINI

Lento e religioso

Piano *pp ben sostenuto*

rit. *Ped. simile* *q tempo*

p cresc. *mf* *p* *cresc.* *ff*

p *f* *p* *dim.* *rall.*

FORE-ARM ROTATION

Fore-arm rotation in piano playing is not a new principle, but nevertheless it is one to which but little attention has been given. The works of Tobias Matthay on "The Fore-arm rotation Principle" is well worth the attention of the teacher. The present work will not deal with the "theory" of "rotation," but as rotation is necessary in at least, shakes, trills, and the long and short roll, a few special exercises will be given for the early development of the same.

The "short" and "long" roll should be studied as early in the pupil's musical life as possible. The teacher should exercise judgment as to when and how to impart this knowledge.

The short roll is indicated by two wavy lines, thus :

The long roll is indicated by one continuous wavy line, thus :

In the short roll the two hands attack the roll simultaneously. In the long roll the notes follow each other in quick succession, beginning with the lowest left-hand note.

Preparatory exercise. First, raise the outside or little finger side of the right-hand, the first finger weighted on two-lined \bar{c} , then gradually rotate the hand toward the fifth finger until the second, then third, then fourth, then fifth fingers touch and depress the keys, one at a time. At the same time that the hand falls from its raised position, the wrist drops gradually. At the completion of the movement the keys are held down by the weighted action of the arm.

Second, reverse the order, starting with the weighted fifth finger on two-lined \bar{c} . After practicing the right-hand, place the left-hand fifth finger on small c and proceed in like manner as with the right-hand.

At first the notes may not sound at all. Do not by any means force them by a jerky movement of the hand or arm. Let the hand fall slowly and easily at first. Quickened the movement as the hand becomes accustomed to the rotation. Practice several weeks in this manner before beginning the short and long roll.

Practice the following exercise first as short rolls; second as long rolls. (This chord-study was introduced in Section A, Grade One.)

For the Development of the Long and Short Roll

The above exercise should be practiced "whipping" the hands *staccato* off the keys, in both the short and long roll rotation, omitting the pedal.

PREPARATORY OCTAVE

There are three important octave touches: *a*) the "wrist"-staccato; *b*) a combination of wrist and lower arm, *c*) and a combination of the lower and upper arm (wrist loose).

The first is used for light, quick passages; the second, when a much increased force is desired; the third is employed only when great force is required.

The wrist-staccato,—explained in the First Part—is used in octave passages of a light, delicate character. Before commencing the practice of octaves, the first and fifth fingers should be separately trained, and for small hands, exercises in thirds and sixths should follow, leaving actual octave practice for a later period.

The following exercises should be practiced for many weeks, or, until the hands are ready for serious octave work.

Each hand alone for several weeks, before playing them together. Play slowly at first, using the first finger first, afterward the fifth finger.

- a) = Moderato
b) = Allegretto
c) = Allegro

Handwritten musical score for piano, measures 1-4. The score is written for two staves (treble and bass clef) in 2/4 time. The tempo is marked 'a) = Moderato'. The first measure is marked 'f' (forte) and 'sempre' (always). The first measure of the treble staff is marked 'simile' and '1/5 1/5 1/5'. The first measure of the bass staff is marked '5'. The second measure of the treble staff is marked '4'. The third measure of the treble staff is marked '2'. The fourth measure of the treble staff is marked '1'. The score ends with a double bar line.

Handwritten musical score for piano, measures 5-8. The score is written for two staves (treble and bass clef) in 2/4 time. The tempo is marked 'a) = Moderato'. The first measure of the treble staff is marked 'ten.' (tension). The first measure of the bass staff is marked '5'. The second measure of the treble staff is marked '4'. The third measure of the treble staff is marked '2'. The fourth measure of the treble staff is marked '1'. The score ends with a double bar line.

GRADE II

41

Section B

STEPHEN HELLER

Allegretto (♩=80)

1

Piano

Pedal ad libitum

cresc.

mf

pp

Allegro moderato

Piano

f

mf

f

D. C. al Fine

Fine

The musical score is written for piano in 4/4 time, D major. It begins with a tempo marking of 'Allegro moderato' and a piano instruction. The first system features a forte (f) dynamic. The second system continues the melodic and harmonic development. The third system ends with a 'Fine' marking. The fourth system begins with a mezzo-forte (mf) dynamic. The fifth system continues the piece. The sixth system is marked 'D. C. al Fine' and ends with a forte (f) dynamic. The score includes various musical notations such as treble and bass staves, clefs, key signatures, time signatures, dynamics, articulation marks, and fingerings.

VICTOR ALPHONSE DUVERNOY

Andante

Piano

mf

p

f

p

mf

3 1 5 4 2 1 2 1

3 4 3 5 2 4 1 3 1

1 3 4 1 3 4 1 3 4 1 3 4

5 1 2 1 2 3 1 3 1 3

1 3 1 2 1 3 1 3 5 2 4 3

ROBERT SCHUMANN

Lento ($\text{♩} = 50$)

Piano *p*

più lento

3 a tempo

rit.

B. M. Co. 5253 B

Allegro comodo

Piano

Allegro comodo

Piano

f

dim.

f

dim.

1 2 3 4 5

Andantino grazioso

HENRI LEMOINE

Piano

Musical score for Piano, Andantino grazioso, by Henri Lemoine. The score consists of six systems of music, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is 6/8. The piece begins with a piano (p) dynamic and includes various musical markings such as "poco rall.", "a tempo", "cresc.", and "Fine". Fingerings are indicated by numbers 1-5 above notes. The score ends with a "D.C." (Da Capo) instruction.

Allegro

Piano

The musical score is written for piano in 2/4 time. It consists of six systems of music. The right hand (treble clef) and left hand (bass clef) are both present. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings. The tempo is marked 'Allegro'. The piece is by Karl Czerny, Op. 5253 B.

First system: Right hand starts with a triplet of eighth notes (G4, A4, B4), followed by a triplet of eighth notes (C5, B4, A4), then a triplet of eighth notes (G4, F4, E4). Left hand has a bass line with a triplet of eighth notes (C3, B2, A2) and a triplet of eighth notes (G2, F2, E2). Dynamics: *f*.

Second system: Right hand continues with triplets of eighth notes (D4, C4, B3), then a triplet of eighth notes (A3, G3, F3), then a triplet of eighth notes (E3, D3, C3). Left hand has a bass line with a triplet of eighth notes (D2, C2, B1) and a triplet of eighth notes (A1, G1, F1). Dynamics: *sfz*.

Third system: Right hand continues with triplets of eighth notes (B3, A3, G3), then a triplet of eighth notes (F3, E3, D3), then a triplet of eighth notes (C3, B2, A2). Left hand has a bass line with a triplet of eighth notes (G2, F2, E2) and a triplet of eighth notes (D2, C2, B1). Dynamics: *mf*.

Fourth system: Right hand continues with triplets of eighth notes (B3, A3, G3), then a triplet of eighth notes (F3, E3, D3), then a triplet of eighth notes (C3, B2, A2). Left hand has a bass line with a triplet of eighth notes (G2, F2, E2) and a triplet of eighth notes (D2, C2, B1). Dynamics: *p*.

Fifth system: Right hand continues with triplets of eighth notes (B3, A3, G3), then a triplet of eighth notes (F3, E3, D3), then a triplet of eighth notes (C3, B2, A2). Left hand has a bass line with a triplet of eighth notes (G2, F2, E2) and a triplet of eighth notes (D2, C2, B1). Dynamics: *cresc.*

Sixth system: Right hand continues with triplets of eighth notes (B3, A3, G3), then a triplet of eighth notes (F3, E3, D3), then a triplet of eighth notes (C3, B2, A2). Left hand has a bass line with a triplet of eighth notes (G2, F2, E2) and a triplet of eighth notes (D2, C2, B1). Dynamics: *f*.

CORNELIUS GURLITT

Allegro

Piano

mf leggiero

simile

f

f

simile

dim.

simile

mf

Allegro moderato

Piano

The image displays three systems of musical notation for a piece titled "Allegro moderato". Each system consists of two staves joined by a brace on the left, indicating they are part of the same instrument's part. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include piano (*p*) at the beginning of the first system and forte (*f*) later in the second system. The notation includes various note values, rests, and slurs connecting phrases across measures. The third system concludes with repeat signs and final chords.

Allegro

Piano

[illegible]

KARL CZERNY

Moderato

Piano

f

Measures 1-4 of the Moderato section. The treble staff begins with a whole rest followed by a quarter note G4, then a half note A4, and a quarter note B4. The bass staff begins with a whole note G3, then a half note A3, and a quarter note B3. Fingerings are indicated: 1, 3, 2, 4, 1, 3 in the treble and 5, 4, 3, 2, 1, 2, 3, 2, 3, 2 in the bass.

f

cresc.

dim.

Measures 5-8 of the Moderato section. The treble staff continues with a half note C5, a quarter note D5, and a quarter note E5. The bass staff continues with a half note C4, a quarter note D4, and a quarter note E4. Dynamics include *f*, *cresc.*, and *dim.*. Fingerings are indicated throughout.

Measures 9-12 of the Moderato section. The treble staff begins with a whole rest followed by a quarter note G4, then a half note A4, and a quarter note B4. The bass staff begins with a whole note G3, then a half note A3, and a quarter note B3. Fingerings are indicated throughout.

f

dim.

Measures 13-16 of the Moderato section. The treble staff begins with a whole rest followed by a quarter note G4, then a half note A4, and a quarter note B4. The bass staff begins with a whole note G3, then a half note A3, and a quarter note B3. Dynamics include *f* and *dim.*. Fingerings are indicated throughout.

13

KARL CZERNY

Allegro

Piano

mf

Measures 1-4 of the Allegro section. The treble staff begins with a whole rest followed by a quarter note G4, then a half note A4, and a quarter note B4. The bass staff begins with a whole note G3, then a half note A3, and a quarter note B3. Dynamics include *mf*. Fingerings are indicated throughout.

Measures 5-8 of the Allegro section. The treble staff continues with a half note C5, a quarter note D5, and a quarter note E5. The bass staff continues with a half note C4, a quarter note D4, and a quarter note E4. Fingerings are indicated throughout.

Allegretto
la melodia ben marcata

Piano

mf

p *sfz* *p* *mf*

p cresc. poco a poco

f *mf* *p*

sfz *f*

il basso ben marcato

Allegro

Piano

The musical score is written for piano and is in the key of F# (one sharp). The tempo is marked 'Allegro'. The time signature is 2/4. The score is divided into six systems, each consisting of a treble and bass staff. The piece begins with a piano (p) dynamic and features a variety of musical techniques including fingerings, slurs, and dynamic markings such as *f*, *p*, and *cresc.*. The notation includes many slurs and fingerings, indicating a technically demanding piece. The piece concludes with a final cadence in the bass staff.

L. van BEETHOVEN (from Op. 11)
Arr. by W. von LENZ

Andante cantabile

Piano

The musical score is written for piano and consists of six systems of music. Each system contains a treble staff and a bass staff. The key signature is one flat (B-flat major), and the time signature is 3/4. The tempo/mood is 'Andante cantabile'. The piece begins with a piano (p) dynamic. The first system shows a series of arpeggiated chords in the right hand and a steady eighth-note accompaniment in the left hand. The second system introduces a crescendo. The third system features a decrescendo. The fourth system has a crescendo. The fifth system has a decrescendo. The sixth system concludes with a piano (pp) dynamic. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5).

Allegretto

Piano

mf

p

mf

p

f

p

f

The musical score is written for piano and consists of six systems of staves. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The piece is marked 'Allegretto'. The score includes various musical notations such as notes, rests, and fingerings, along with dynamic markings (mf, p, f) and articulation marks. The piece is titled 'Allegretto' and is by Albert Löschhorn.

Tempo di Valzer

ALBERT LÖSCHHORN

Piano

a) *mf*

dim.

p

mf

f

mf

a) b)

Allegretto

HENRI LEMOINE

Piano

Musical score for Piano, Allegretto, by Henri Lemoine. The score is in 2/4 time, key of D major (two sharps). It consists of six systems of two staves each. The music features various fingerings, slurs, and accents. The first system starts with a piano (*p*) dynamic. The piece concludes with a *Fine* marking and an alternative ending *D.C. sin' al Fine*.

Allegretto semplice (♩ = 84)

HENRI BERTINI

cantando

Piano

p

poco rit.

a tempo

p

f

p

p e legato

sfz

p

cresc. poco a poco

a tempo

rall.

lento p

pp

Allegretto

CORNELIUS GURLITT

Piano

5

mf

4 2 3 1 4 1 4 1 3 5 2

1 5 1 2 1 4 1 5

4 1 3 1 4 1 3 2 4 1 3 2 4 1 5 2 1

1 3 2 5 1 5 2 5 1 5 4 1 5 3

4 4 4 3 2 4 3 2 4 3 2 3

p

1 2 5 1 2 5 1 3 5

poco rit.

2 1 4 4 3 1 4 1 3 5 4 2

1 3 1 2 1 2 1 2

a tempo

5 1 3 4 2 5 1 4 1 3 5 2 4 2

f

4 1 3 1 4 1 3 2 4 1 3 2 5 2 4 2

3 2 5 1 5 2 5 1 4 1 5

dim.

Vivo (♩=132)

Piano

equalmente sempre

Ped. simile

The musical score consists of six systems, each containing five measures. The right hand (treble clef) plays a steady eighth-note melody, while the left hand (bass clef) provides a rhythmic accompaniment with various fingerings and triplets. The tempo is marked 'Vivo' with a quarter note equal to 132 beats per minute. The piece is in the key of D major (two sharps) and 6/8 time. The instruction 'Piano' is at the beginning, and 'equalmente sempre' is written above the first system. 'Ped. simile' appears below the third system. The score is numbered 30 on the left page and 22 on the right page, with the composer's name 'ROBERT SCHUMANN' at the top right.



Allegretto

KARL CZERNY

Piano

1 2 3 4 2 3

p

4 5 4 3 2 1 2 3 4 1 2 3 1

cresc. poco a poco

f

p

4 3 1 3 1 5 4 1 3 1

cresc. poco a poco

f

mf

cresc. poco a poco

f

Sostenuto e marcato

LEBERT and STARK

Piano

f legato sempre

24 25 26 27 28

25

KARL CZERNY

Piano

Lento

dolce legato

29 30 31 32 33

34

5 3 1 2 1 5 3 4 2 3-5 4 2 1 3 1 5 3 1 4 1

6-1 2 4 5 1-4 2 1 4 1 6-1 2 4

26

Allegro

LEBERT and STARK

Allegro

LEBERT and STARK

Piano

flegato

f

1 4
4 3

4 1
4 2

ben marcato

3 4
3 1
4 1

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together in groups. The bass line provides a simple harmonic accompaniment with chords and single notes. The score includes various musical notations such as slurs, ties, and fingerings. The lyrics "The Rose Tree" are written below the bass line.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one flat (B-flat), and the time signature is 2/4. The music is in common time (C). The score consists of two systems. The first system contains the vocal melody and the piano accompaniment. The second system contains the vocal melody and the piano accompaniment. The piano accompaniment features a prominent bass line with many triplets and a treble line with chords and single notes. The vocal melody is simple and catchy, with a few triplets. The score is written in a standard musical notation style with a treble and bass clef for the piano and a single staff for the voice.

Allegro moderato

ALBERT LÖSCHHORN

Piano

The musical score is for a piano piece in D major (two sharps) and 3/4 time, marked 'Allegro moderato'. It is composed by Albert Löschhorn. The score is written for piano and consists of six systems of music, each with a treble and bass staff. The piece features intricate fingerings, slurs, and dynamic markings such as *f*, *mf*, and *f*. The final system ends with a double bar line and a fermata over the final chord.

Allegro

Piano

simile

1 5 1 5 4 1 5 4 1 5 1 5

2 1 5 1 5

5 4 1 5 1 5 4 1 5 1 5 4 1 5 1 5

5 1 5 1 5

1 5 1 5 1 5 1 5 1 5 1 5 1 5 1 5

5 1 5 1 5 1 5 1 5 1 5 1 5 1 5 1 5

5 1 5 1 5 1 5 1 5 1 5 1 5 1 5 1 5

4 1 5 1 5 1 5 1 5 1 5 1 5 1 5 1 5

4 1 5 1 5 1 5 1 5 1 5 1 5 1 5 1 5

2 5 1 5 1 5 1 5 1 5 1 5 1 5 1 5 1 5

Piano

The musical score is written for piano and consists of six systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro moderato'. The score includes various dynamic markings: *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). There are also articulations such as *sostenuto* and *poco rall.* (poco rallentando). The score is heavily ornamented with fingerings (numbers 1-5) and slurs. The piece concludes with a final cadence in the key of D major.

Allegretto

LEBERT and STARK

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece, with the treble clef staff containing a melody of eighth and sixteenth notes, and the bass clef staff providing a harmonic accompaniment with a 5-finger pattern (5, 4, 3, 2, 1). The second system continues the melody and accompaniment, featuring a 'cresc.' (crescendo) marking and a more complex bass line with a 5-finger pattern (5, 4, 3, 2, 1) and a 4-finger pattern (4, 3, 2, 1).

[illegible]

A musical score for the song "The Rose Tree". It features a treble and bass staff. The treble staff has a melody with eighth and sixteenth notes, and the bass staff has a supporting melody with eighth and sixteenth notes. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into three measures. The first measure shows the beginning of the melody. The second measure shows a continuation of the melody with a fermata over the final note. The third measure shows the end of the melody. The score is written in a style typical of early 20th-century sheet music.

Musical score for "The Rose Tree" in G major, 2/4 time. The score consists of two systems. The first system has two measures, and the second system has three measures. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The tempo is marked "ten." (tender). The first measure of the second system is marked "cresc." (crescendo). The final measure of the second system is marked "f" (forte). The bass line features a long note in the first measure of the second system, which is tied to the second measure. The final measure of the second system has a 3/4 time signature change.

Allegretto grazioso

L. STREABBOG

Piano

*p dolce**ten.
(Pedal ad libitum)*

The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The music features a steady bass line with chords and a treble line with chords and some melodic movement. Fingerings and articulations are indicated throughout.

System 1: Treble clef has chords with fingerings 4 2 1, 5 2 1, 5 2 1, 4 2 1, 5 2 1, 5 2 1, 5 2 1. Bass clef has chords with fingerings 5, 4 3, 5, 4 2, 5. Pedal marking: *ten. (Pedal ad libitum)*.

System 2: Treble clef has chords with fingerings 4 2 1, 4 2 1, 4 2 1, 5 2 1, 8. Bass clef has chords with fingerings 5, 5, 5, 5, 5.

System 3: Treble clef has chords with fingerings 8, 5 2 1, 8, 8, 8. Bass clef has chords with fingerings 5, 5, 5, 5, 5.

System 4: Treble clef has chords with fingerings 8, 5 2 1, 4 2 1, 5 2 1, 8. Bass clef has chords with fingerings 5, 5, 5, 5, 5. Dynamic marking: *p*.

System 5: Treble clef has chords with fingerings 5 2 1, 5 2 1, 5 2 1, 5 2 1, 5 2 1. Bass clef has chords with fingerings 5, 5, 5, 5, 5.

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The first system is marked *dolce*. Fingerings are indicated by numbers 1-5 above or below notes. The second system continues the melodic and harmonic development. The third system includes a *p* (piano) dynamic marking. The fourth and fifth systems show a more complex texture with chords and moving lines. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Moderato

HENRI LEMOINE

Piano

The musical score is for a piano piece in 8/8 time, key of F# (one sharp). It is marked 'Moderato' and 'Piano'. The score is composed of six systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p* (piano), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *cresc.* (crescendo), and *ten.* (tenuto). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.



33

LEBERT and STARK

Allegretto



Allegretto

Piano

First system of musical notation for measures 34 and 35. The piano part features a complex, rapid melody in the right hand with many fingerings (e.g., 1 2 3 4 1 2 3 1 3 1 3 1 2 3 1 3 2, 4 3 1 2 1 3 2 1 3 1 3 1 2 3 4 3) and a simpler bass line. Dynamics include *p cresc.*, *mf dim.*, and *p*. Measure numbers 5 and 5 are indicated below the staves.

35

Allegretto

Piano

Second system of musical notation for measures 36 through 40. The piano part continues with rapid, intricate passages in both hands, featuring numerous fingerings (e.g., 3 1 3 2 1 2 1 3, 4 1 3 1 3 1 2 3 1 3, 3 1 3 2 1, 1 3 2 1 3 1 3 1 2, 5 1 4 3 2 1 2 4, 1 3 2 3 1 2 4 2). The right hand has some rests in measures 36, 37, and 39. Measure numbers 5, 5, 5, 5, and 5 are indicated below the staves.

Maestoso

Piano

3
2 1 2 1 3 4 1 5 1 5 3 4 2 2 3
ff l.h. 2
1 2 1 3 2 4 3 5 2 2 5
2 1 2 1 3 4 1 5 3 4 2 2 3
p 2 4 1 5 3 1 5 2 1 4 2 1
5 3 1 4 1 2 1 3 1 4 2 3 1 5 3 1 5 3 1
f 1 2 4 1 3 1 4 2 1 5 3 1 5 3 1
3 1 3 1 4 2 3 1 4 2 1 5 3 1 5 3 1
1 2 1 3 4 1 2 1 5 3 1 5 3 1
1 2 5 sfz f sfz p 2
4 2 1 5 3 1 4 2 1 5 3 1 4 2 1

Allegretto

la melodia marcata, ma dolce

M. LEE

Piano

First system of musical notation. Treble and bass staves. Treble staff has a 1-measure rest, then eighth notes with fingerings 1, 5, 1, 5, 1, 5, 3, 1, 1. Bass staff has eighth notes with fingerings 4, 2, 4, 1, 4, 1, 4, 1. Dynamics: *p*, *leggiere*.

Second system of musical notation. Treble and bass staves. Treble staff has eighth notes with fingerings 1, 5, 1, 5, 1, 5, 1, 5, 1, 5, 1, 5. Bass staff has eighth notes with fingerings 4, 2, 3, 1, 4, 2, 4, 1, 1. Dynamics: *cresc.*, *p*.

Third system of musical notation. Treble and bass staves. Treble staff has eighth notes with fingerings 2, 1, 2, 1, 2, 1, 2, 1, 3, 1, 3. Bass staff has eighth notes with fingerings 4, 2, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1. Dynamics: *dim.*, *p*.

Fourth system of musical notation. Treble and bass staves. Treble staff has eighth notes with fingerings 2, 1, 2, 1, 2, 1, 2, 1, 5, 1, 5. Bass staff has eighth notes with fingerings 4, 2, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1. Dynamics: *delicato*.

Fifth system of musical notation. Treble and bass staves. Treble staff has eighth notes with fingerings 2, 1, 2, 1, 2, 1, 2, 1, 3, 1, 3. Bass staff has eighth notes with fingerings 4, 2, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1. Dynamics: *cresc.*.

Moderato (♩ = 100)

FRIEDRICH BURGMÜLLER

Piano

p molto legato e leggiero

Fine

dim.

ppp

mf

cresc.

poco rit.

D. C.

crest

dim.

Molto moderato

Piano

p

4 1 5 2 3 1 5 2 1 4 5 2 1 3 2 1 4 1 5 3 2

4 1 5 2 3 1 3 2 1

5 4 1 5 3 1 3 1 4 5 1 4 2 1 4 2 1 5 3 2

4 2 1 4 4 1 5 3 1 4 2 1 4 1 5 3 2

4 1 5 2 3 1 3 1 4 2 1

Allegro vivo scherzando

Piano

pp leggieramente

The musical score is for a piano piece in 2/4 time, key of D major, titled "Allegro vivo scherzando" by Karl Czerny. The score is written for a single piano instrument and consists of 49 measures. The tempo and mood are indicated as "Allegro vivo scherzando". The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte), with a *dim.* (diminuendo) marking in measure 38. The piece is marked *pp leggieramente* at the beginning. The notation includes various fingerings (1-5), slurs, and articulation marks. The score is divided into systems of two staves each, with a repeat sign at the end of the piece.

Moderato (♩=80)

HENRI LEMOINE

Piano

HENRI LEMOINE

Piano

The musical score is for a piano piece by Henri Lemoine. It is written in 3/4 time and features a key signature of one sharp (F#). The score is organized into five systems, each containing a treble and bass staff. The notation includes various chords, arpeggios, and fingerings. Dynamics such as *mf*, *ff*, and *cresc.* are indicated. The piece concludes with a final chord.

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GRADE III

SECTION A

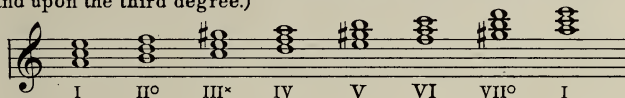
Triad Chords of the Harmonic Minor Scales

The scale degrees of the Major were explained in Grade II, Section A.

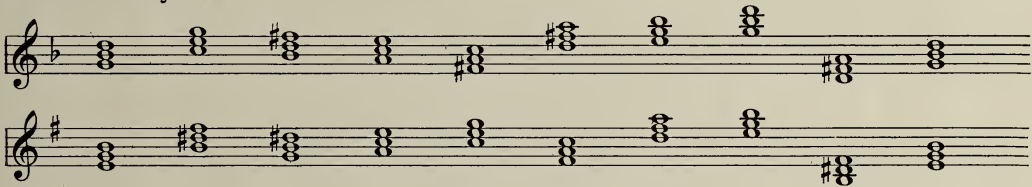
The scale degrees of the Minor are named the same as the Major. The first scale degree is named, the Tonic; the fourth, the Subdominant; the fifth, the Dominant.

Triads constructed on these degrees are called the **principal triads** (or chords) of the scale. Triads constructed on the other degrees—second, third, sixth and seventh—are called **secondary** or subordinate triads, in both major and minor.

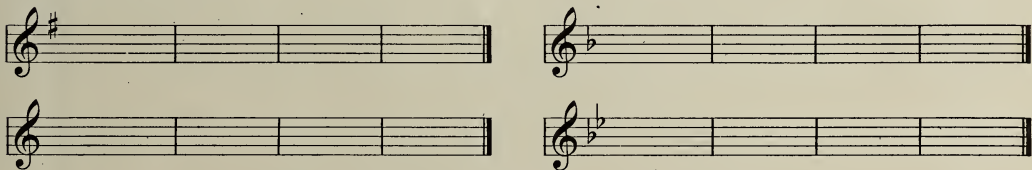
Triads constructed on all the fixed degrees of the minor scale (in any key) are of four kinds, namely: Minor: I-IV; Major V-VI; Diminished: II°-VII°; Augmented III* (The augmented chord is found only in the minor scale, and upon the third degree.)



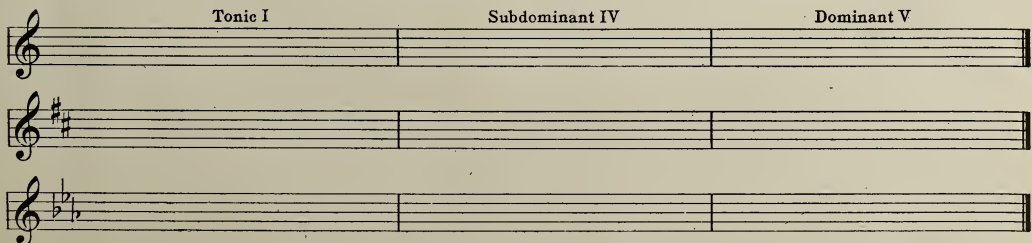
Give the specific names of the following chords. Mark beneath them correct Roman numerals. Examine the Key first.



Write the chords of I, IV, V and I in the following keys, and in their fundamental position—the Root as lowest tone.



Write the I, IV and V in their three positions (two inversions) in the following keys:



EMBELLISHMENTS

The Double Appoggiatura

All "grace-notes" take their value, from and are played within, the time value of the *principal note*.

The Double Appoggiatura is executed like the Mordent.

The Double, like the Single Appoggiatura, precede and are connected to their principal note (the note from which they borrow their time value) by a short curved line.

The Appoggiatura may be at any interval from the principal note above or below.

Con moto
Played

Written

Con moto LEBERT and STARK
Played

Written

EMBELLISHMENTS AFTER THE NOTE

In embellishments after the note, the short curved line indicates that the *principal note* precedes the "grace-notes". The time value is therefore borrowed from that note. Grace-notes that follow their principal note are called **Unaccented "graces"**.

Andante
Played

Written

Andante
Played

Written

LEBERT and STARK
Andante
Played

Written

Another Form of Embellishment upon the Note

In this embellishment the short curved line indicates that the "grace-notes" precede the principal note, and should be treated like the single and double appoggiatura.

Andante
Played

Written

Andante LEBERT and STARK
Played

Written

The Tremolo

When notes are written as in the following examples, the tremolo is indicated. It is executed by a rapid alternation of the upper and lower tones, fore-arm rotation being used.

The Trill

A trill is the even and rapid alternation of two tones a major or minor semi-tone apart.

Trills may be divided into two classes: the **Classical** and the **Modern**.

The Classical trill dates up to the time of Chopin; the Modern trill, later.

The difference between them is the relative position of the notes of the trill-beat.

Classical Trill

The first note of the Classical Trill beat is the auxiliary note. The auxiliary tone is the next diatonic degree above the principal.

The Classical trill may begin with the principal note by prefixing that note to the trill, playing the first three notes as a triplet.

Modern Trill

In the Modern trill the first note of the trill-beat is the principal note, unless it is preceded by an introductory note. A short trill usually consists of a turn of five notes. Long trills should always be played rhythmically, in divisions of three, four, six or eight notes to a beat.

After-beats and Fore-beats

The small notes at the end of a trill which bring it to a close, are called **After-beats**. In the Modern trill the After-beat is always written out. Single and double After-beats usually take the place of the last trill-beat. The Single After-beat has only one tone; the Double After-beat has two-tones.

Notes inserted at the beginning of the trill are called **Fore-beats**.

Questions

1. How is the Double Appoggiatura executed?
2. How can you tell whether the principal note is before or after an Embellishment?
3. What are grace-notes that follow their principal note called?
4. How is the Tremolo indicated and played?
5. What is a Trill? How many classes are trills divided into?
6. To what period does the Classical trill date? From what period does the Modern trill date? What is the difference between the two?
7. Explain the Classical trill? The Modern trill?
8. What are After-beats and Fore-beats?

The Motive, Phrase, Section, Period

It would be outside the province of this work to go too deeply into the discussion of the motive, phrase, section, and period, yet the explanations and illustrations that follow, may incite some pupil to a further investigation of the subject, leading him to a realization of the importance of seriously studying Musical Form.

The motive and phrase were explained and illustrated in the Norris Fundamental Method. The pupil should, at this time, review the same.

A phrase may consist of a motive twice repeated, or be composed of two different motives. The first form will be somewhat thematic in character; the second will be more lyric.

Phrases may be divided into two classes: **regular** and **irregular**. A regular phrase may consist of two, four, and even eight measures. Phrases of three, five or six measures, are irregular.

In analyzing a piece, the pupil should remember: that first comes the Motive, which is the smallest division of a musical composition; then from two motives, the Phrase; and from two phrases, the Section; and from two sections, the Simple Period. A period corresponds to a complete sentence in written language. Motives, phrases, and periods, are subject to variation according to the desire and inventive genius of the composer.

First: Point out the motive, phrase, section and period in the following examples. Second: Point out the measures that are rhythmically alike. Third: Point out the measures that are melodically alike but harmonically different.

ROBERT SCHUMANN

Molto moderato

Andante

VICTOR ALPHONSE DUVERNOY

Accent and Punctuation

7

Punctuation is as important in music as in written language, to divide motives, phrases, sections and periods, making them musically intelligible to the ear.

The pupil must learn to discriminate between the **metrical accent**, which falls on certain beats of each measure, and **phrase accents**, which fall on certain notes of a phrase. The phrase accent always has precedence over the metrical accent. A long note usually has more emphasis than a short note; a syncopated note receives the accent whether it be on the weak beat or tied over from the weak to the strong beat. Exceptions to this rule may occur.

Punctuation may be made by a slight lifting of the hand from the keys; releasing of a key; or by the way in which the fingers bring out the important notes.

LUDWIG van BEETHOVEN. Op. 2, No. 1

Two staves of musical notation in 3/4 time, key of B-flat major. The first staff has a bracket labeled "Phrase" over the first four measures. The second staff has a bracket labeled "Phrase" over the first four measures and "etc." at the end. The notation includes various note values and rests, with some notes marked with accents.

Non allegro

ROBERT SCHUMANN

Two staves of musical notation in 2/4 time, key of D major. The first staff has a bracket labeled "Phrase" over the first four measures and another bracket labeled "Phrase" over the last four measures. The second staff has a bracket labeled "Phrase" over the first four measures and another bracket labeled "Phrase" over the last four measures. The notation includes various note values and rests, with some notes marked with accents.

Sequence

When the same figure or motive recurs several times in succession, it is called a **Sequence**. The figure does not necessarily need to be repeated on the same degrees, but may be repeated on degrees higher or lower.

Lento ma non troppo

ROBERT SCHUMANN

Two staves of musical notation in 2/4 time, key of D major. The first staff has a bracket labeled "Sequence in both parts" over the first four measures and "etc." at the end. The notation includes various note values and rests, with some notes marked with accents.

Allegro

J. B. DUVERNOY

JEAN BAPTISTE CRAMER

Two staves of musical notation in 2/4 time, key of D major. The first staff has a bracket labeled "Sequence in both parts" over the first four measures and "etc." at the end. The notation includes various note values and rests, with some notes marked with accents.

BROKEN CHORD STUDY

The following rhythmical forms of the broken-chord, should be practised in all the major or minor keys, and intirely through Grade III. Practice each hand alone, then both together. Always remember that the fourth finger of the right-hand is used in the second and third positions; and that the fourth finger of the left-hand is used in the first and second position.

a: Lento *f*

b: Moderato *mf*

c: Allegretto *p*

(Cadence)

The musical score consists of five systems, each representing a different tempo and dynamic exercise. Each system is divided into two parts: a right-hand exercise and a left-hand exercise. The exercises are written in 3/4 time and feature broken chords with specific fingering instructions. The first system is marked 'a: Lento f', the second 'b: Moderato mf', and the third 'c: Allegretto p'. The fourth and fifth systems are marked '4' and '3' respectively. Each system concludes with a cadence section, indicated by a double bar line and a fermata. The exercises are designed to be practiced individually for each hand and then together.

GRADE III

Section B

1

9

STEPHEN HELLER

Allegro

Piano

Vivace leggiero

HERMANN BERENS

[illegible]

Allegro moderato

HENRI LEMOINE

Piano

f. *p*

cresc.

dim. *f.* *Fine*

f. *dim.*

p *cresc.* *f.*

D.C. al Fine *cresc.*

BEETHOVEN-LENZ
(From Sonata, Op. 27, No. 2)

Allegretto

Piano

The first system of musical notation for the Piano part of the first movement. It is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The system begins with a piano (*p*) dynamic. The right hand features a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system of musical notation for the Piano part. It continues the melody and accompaniment from the first system. A piano (*p*) dynamic marking is present at the beginning of the system.

The third system of musical notation for the Piano part. It features a forte (*f*) dynamic marking and a sforzando (*sfz*) accent. The right hand has a more active melody with eighth notes, and the left hand continues with a steady accompaniment.

The fourth system of musical notation for the Piano part, concluding the first movement. It includes a forte (*f*) dynamic and a sforzando (*sfz*) accent. The system ends with a double bar line and the word 'Fine'.

Trio

The first system of musical notation for the Trio section. It is in 3/4 time with a key signature of one sharp (F#). The section begins with a forte (*f*) dynamic. The right hand has a melody of eighth and quarter notes, while the left hand features a prominent bass line with chords and single notes. The system includes several dynamic markings: *sfz*, *f*, *p*, *sfz*, *f*, *p*, and *sfz*.

The image shows the beginning of a musical score for 'The Swan' by Camille Saint-Saëns. It is a piano introduction in D major, 4/4 time. The score is written for piano and includes a key signature of two sharps (F# and C#) and a common time signature (C). The music is in 4/4 time. The first staff is the treble clef, and the second staff is the bass clef. The tempo is marked 'Andante'. The dynamics are marked 'pp' (pianissimo). The music begins with a key signature change from C major to D major, indicated by two sharps (F# and C#) in the key signature. The melody in the treble staff starts with a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4. The bass staff provides a harmonic accompaniment with a half note D3, a quarter note E3, a quarter note F#3, and a half note G3. The music is in 4/4 time. The first staff is the treble clef, and the second staff is the bass clef. The tempo is marked 'Andante'. The dynamics are marked 'pp' (pianissimo). The music begins with a key signature change from C major to D major, indicated by two sharps (F# and C#) in the key signature. The melody in the treble staff starts with a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4. The bass staff provides a harmonic accompaniment with a half note D3, a quarter note E3, a quarter note F#3, and a half note G3.

D.C. al Fine

5

CORNELIUS GURLITT

Con moto

Piano

f

cresc.

1 2 3 2 5 3

1 2 3 2 5 3

2 1 3 2 5 1

4 1 2 5 3

2 1 3 1 5 1

1 4

1 5

The musical score for 'The Rose Tree' is presented on a single system with two staves. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. The melody consists of two phrases. The first phrase is marked with a '1' and a '2' above the notes, indicating a first and second ending. The second phrase is marked with a '1' and a '2' above the notes, indicating a first and second ending. The bass line consists of two measures of whole notes, each marked with a '4' below the note, indicating a four-measure rest. The score is written on a single system with two staves. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. The melody consists of two phrases. The first phrase is marked with a '1' and a '2' above the notes, indicating a first and second ending. The second phrase is marked with a '1' and a '2' above the notes, indicating a first and second ending. The bass line consists of two measures of whole notes, each marked with a '4' below the note, indicating a four-measure rest.

2 1 3 2 5 1

cresc.

4 2 5 1 4 2

5 4 2 1 3 4

1 5 2 4 1 2

3 5 1 5 2 3

1

2 3

p

cresc. poco a poco sempre

ff

6

Moderato

ROBERT SCHUMANN, Op. 124

Piano

p

poco rall.

dim.

a tempo

cresc.

rit.

a tempo

p

rall.

dim.

Moderato (♩ = 120)

JOSEPH CONCONE

Piano

mf

mf

p

mf

mf

mf

This page of musical notation is a single system from a larger score, consisting of five systems of staves. The notation is complex, featuring many chords, arpeggios, and rapid passages. Fingerings are indicated by numbers 1-5. Dynamic markings include *cresc.*, *mf*, and *ff*. The notation is in a key with one sharp (F#) and a 2/4 time signature. The piece concludes with a final chord and a fermata.

Andantino

8

LEBERT and STARK

Piano

f legato

Measures 8-12 of the Andantino piece. The music is written for piano in 9/16 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. Accents and slurs are used to guide the performer's articulation. The key signature consists of two flats.

Allegro

9

KARL CZERNY

Piano

con espressione
p delicatamente

Measures 9-12 of the Allegro piece. The music is written for piano in common time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. Slurs and accents are used to guide the performer's articulation. The key signature consists of two sharps.

8

10

LEBERT and STARK

Allegretto

Piano

mf *legato*

p

dim.

cresc.

dim.

mf

p

a: Moderato
b: Allegretto

KARL CZERNY

Piano

13

Andante cantabile

LEBERT and STARK

Piano

Andante (♩ = 76)

HENRI BERTINI

Piano

The musical score is for a piano piece by Henri Bertini, marked "Andante" with a tempo of 76 beats per minute. The key signature has two sharps (F# and C#), and the time signature is 2/4. The piece is written for piano and includes the instruction "col Pedale". The score is organized into six systems, each with a treble and bass staff. The first system includes a "p" (piano) dynamic marking. The second system includes a "cresc. poco a poco" (crescendo poco a poco) marking. The third system includes a "p" marking. The fourth system includes a "cresc. poco a poco" marking. The fifth system includes a "p" marking. The sixth system includes a "cresc. poco a poco" marking. The piece features complex sixteenth-note patterns and triplets.

This page contains six systems of musical notation for a piano piece. The notation is written for both hands, with the right hand on the upper staff and the left hand on the lower staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece features complex fingerings, including sixths, triplets, and various arpeggiated patterns. Dynamic markings include *f*, *p*, *pp*, and *dim. poco a poco*. The piece concludes with a *rall.* (rallentando) marking and a final *pp* (pianissimo) dynamic.

System 1: Right hand plays a series of sixths, starting with a triplet of sixths. Left hand plays a simple accompaniment of eighth notes.

System 2: Continuation of the sixths in the right hand. The left hand has a few chords. The system ends with the instruction *dim. poco a poco*.

System 3: The right hand continues with sixths, including some triplet patterns. The left hand has a few chords. The system ends with the instruction *p* (piano).

System 4: Continuation of the sixths in the right hand. The left hand has a few chords. The system ends with the instruction *dim. poco a poco al fine*.

System 5: The right hand continues with sixths, including some triplet patterns. The left hand has a few chords. The system ends with the instruction *pp* (pianissimo).

System 6: The final system, starting with a *rall.* (rallentando) marking. The right hand plays a series of sixths, and the left hand has a few chords. The system ends with the instruction *pp* (pianissimo).

Allegro (♩ = 144)

Piano

p *legatissimo*

mf

p

cresc.

f

First system of musical notation. The treble clef staff contains a melodic line with fingerings: 5, 1, 4, 1, 3, 4, 2, 1, 3, 2, 3, 4, 3, 2, 1, 4. The bass clef staff contains a harmonic line with fingerings: 1/2, 5, 1/5, 2/5, 1/4, 2/5. The tempo marking *p dolce* is present in the treble staff, and *marcato* is in the bass staff.

Second system of musical notation. The treble clef staff contains a melodic line with fingerings: 4, 3, 2, 1, 4. The bass clef staff contains a harmonic line with fingerings: 2/4, 1/2, 1/3, 2/5, 1/4, 2/5.

Third system of musical notation. The treble clef staff contains a melodic line with fingerings: 4, 3, 2, 1, 4. The bass clef staff contains a harmonic line with fingerings: 1/4, 2/5, 1/3, 2/4, 1/2, 1/3, 2/5.

Fourth system of musical notation. The treble clef staff contains a melodic line with fingerings: 1, 3, 4, 1, 4, 5, 3, 1, 3, 1, 3, 1, 8, 5, 4, 2, 1, 3, 1, 4. The bass clef staff contains a harmonic line with fingerings: 1/3, 1/3, 1/3, 1/3, 1/3, 1/3, 1/3. The tempo marking *cresc.* is present in the treble staff, and *f sempre* is in the bass staff.

Fifth system of musical notation. The treble clef staff contains a melodic line with fingerings: 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 2, 3, 2, 3. The bass clef staff contains a harmonic line with fingerings: 2/4, 2/4, 2/4. The tempo marking *f sempre* is present in the treble staff.

Andante sostenuto

Piano

The score is written for piano and consists of six systems of music. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is 'Andante sostenuto'. The piece begins with a 'dolce' marking. The notation includes various fingerings, slurs, and dynamic markings such as 'p' (piano). The right hand features more melodic lines with slurs and ties, while the left hand provides harmonic support with chords and moving lines. The score ends with a final cadence in the right hand.

This page contains six systems of musical notation for a piano piece. The key signature is three sharps (F#, C#, G#). The notation includes treble and bass staves with various musical elements:

- System 1:** Treble staff has a melodic line with a triplet of eighth notes (1, 3, 5) and a quarter note. Bass staff has a steady eighth-note accompaniment with fingerings 1/2, 1/2, 1/3, 1/2, 1/2.
- System 2:** Treble staff continues the melody with a triplet of eighth notes (1, 2, 3). Bass staff continues the accompaniment with fingerings 1/2, 1/3, and a fortissimo (*f*) section with a crescendo.
- System 3:** Treble staff has a melodic line with a triplet of eighth notes (4, 5, 2, 3). Bass staff has a steady eighth-note accompaniment with a piano (*p*) section and a crescendo.
- System 4:** Treble staff has a melodic line with a triplet of eighth notes (5, 2, 3). Bass staff has a steady eighth-note accompaniment with fingerings 4, 1 2 4, 3 2 3, 3 2 3, 1, 3 2 2 1 4.
- System 5:** Treble staff has a melodic line with a triplet of eighth notes (1, 3, 5). Bass staff has a steady eighth-note accompaniment with fingerings 1/2, 1/3, 5 5 4, and a piano (*p*) section.
- System 6:** Treble staff has a melodic line with a triplet of eighth notes (2, 1, 2, 4). Bass staff has a steady eighth-note accompaniment with fingerings 5 5 4, 1/4, 1/2 5, and a piano (*p*) section.

Moderato ed espressivo

MUZIO CLEMENTI

Piano

[illegible]

Allegro con fuoco

HERMANN BERENS

Piano

[illegible]



STEPHEN HELLER

[illegible]

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of B-flat major (two flats) and 4/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The score is divided into five measures. The first measure has a large slur over the treble staff notes, with fingerings 1 and 2 indicated. The second measure has a slur over the treble staff notes, with fingerings 3 and 2 indicated. The third measure has a slur over the treble staff notes, with fingerings 3 and 2 indicated. The fourth measure has a slur over the treble staff notes, with fingerings 4 and 3 indicated. The fifth measure has a slur over the treble staff notes, with fingerings 2 and 3 indicated. The bass staff has a simple accompaniment pattern of eighth notes and quarter notes.

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The melody features a series of eighth and sixteenth notes, with some measures containing triplets and sixteenth-note runs. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The score is divided into measures by vertical bar lines, and there are dynamic markings such as 'p' (piano) and 'f' (forte) throughout.

20

Allegro

ALBERT LÖSCHHORN

Piano

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *sfz*, and *p*. Fingering numbers (1-5) are placed above or below notes to indicate fingerings. The key signature has two sharps (F# and C#).

System 1: Treble staff has a melodic line with slurs and fingering (1, 5, 1, 3, 1). Bass staff has a simple accompaniment with a forte (*f*) dynamic.

System 2: Treble staff continues the melodic line with slurs and fingering (1, 3, 1, 3, 1). Bass staff has a simple accompaniment.

System 3: Treble staff has a melodic line with slurs and fingering (4, 1). Bass staff has a simple accompaniment.

System 4: Treble staff has a melodic line with slurs and fingering (5, 2, 2, 1, 3, 1, 4, 1). Bass staff has a simple accompaniment.

System 5: Treble staff has a melodic line with slurs and fingering (5, 1, 3, 1). Bass staff has a simple accompaniment.

System 6: Treble staff has a melodic line with slurs and fingering (2, 1, 2, 1, 3, 1, 4). Bass staff has a simple accompaniment.

First system of musical notation. Treble clef, key of D major (two sharps). The right hand plays a continuous eighth-note melody with various fingerings (1, 2, 3, 4). The left hand plays a simple bass line with chords and single notes.

Second system of musical notation. Treble clef, key of D major. The right hand continues the eighth-note melody. The left hand features a series of chords and single notes, with dynamic markings *mf* and *sfz*. The system concludes with two measures of sustained tenors, labeled *ten.*

Third system of musical notation. Treble clef, key of D major. The right hand continues the eighth-note melody. The left hand features a series of chords and single notes, with dynamic markings *ten.* and *f*. The system concludes with two measures of sustained tenors, labeled *ten.*

Fourth system of musical notation. Treble clef, key of D major. The right hand continues the eighth-note melody. The left hand features a series of chords and single notes, with dynamic markings *mf* and *f*. The system concludes with two measures of sustained tenors, labeled *ten.*

Fifth system of musical notation. Treble clef, key of D major. The right hand continues the eighth-note melody. The left hand features a series of chords and single notes, with dynamic markings *mf* and *f*. The system concludes with two measures of sustained tenors, labeled *ten.*

Sixth system of musical notation. Treble clef, key of D major. The right hand continues the eighth-note melody. The left hand features a series of chords and single notes, with dynamic markings *mf* and *f*. The system concludes with two measures of sustained tenors, labeled *ten.*

Allegro scherzando

HERMANN BERENS

Piano

p leggiero

[illegible]

5 4 3 2 1 4 5 4 1 5 2 1 5 1

1 3 3 5 2 3 4 1 5

22

Allegro

HENRI BERTINI

Piano *ff*

1 5 1 4 3 1 3 1 3 1 4 1 5 4 3 2 1 3 2 4

1 2 3 1 2 3 5 2 5 1 4 1 3 1 3 1 4 1 3 2

1 4 5 2 3 1 3 4 5 1 3 1 2 3 5 3 1 3 1 4

mf

1 3 2 4

2 5 2 1 3 5 1 3 1 3 2 3 5 1 3

cresc.

1 3 1 3

3 1 3 4 2 1 5 3 5 1 5 1 3 1 4 1 3 1 3 4

f

1 3 1 3 2 4 2 3

Allegro scherzando

STEPHEN HELLER

Piano

2 1 2 3 4 2

5 4 3 2 1 3 2 4

1 2 1 3 5 4 2 1 2

1 2 1 2 1 2 1 2

1 3 2 4 3 5 2 1

1 2 1 2 5 2 1 2

1 2 3 5 4 3

2 3 1 1 1 2 1 3 1

2 3 1 1 1 2 1 3 1

rinforzando

1 2 3 1 2 1 2 1 2 3 5 4 2 1 2

p

1 2 1 3 1 2 3 1 2 3

p

24

Allegro

KARL CZERNY

Piano

f *ten.*

ff

ff

Allegro

KARL CZERNY

Piano

p dolce

cresc.

dim.

p

Allegro risoluto

26

HERMANN BERENS

Piano

f

This page contains six systems of musical notation, each consisting of a treble and bass staff. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various fingerings (1-5), slurs, and accents. The first system shows a melodic line in the treble and a supporting bass line. The second system continues the melody with more complex phrasing. The third system features a more active bass line with triplets and slurs. The fourth system has a melodic line in the treble and a bass line with triplets. The fifth system shows a melodic line in the treble and a bass line with slurs. The sixth system concludes the page with a melodic line in the treble and a bass line with slurs.

Allegro moderato

ALBERT LÖSCHHORN

Piano *p*

mf

p

mf

p

mf

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melody of eighth notes, with a long slur covering the first two measures and a shorter slur covering the last two measures. The lower staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a bass line of eighth notes, with a long slur covering the first two measures and a shorter slur covering the last two measures. The score is divided into two measures by a double bar line. The first measure contains the main melody and bass line, while the second measure contains a repeat sign (Z:) and a final measure with a double bar line. The score is labeled with a forte dynamic (f) and a repeat sign (Z:).

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style with eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment with eighth and sixteenth notes. The score is divided into two systems, each containing two measures. The first system ends with a double bar line. The second system also ends with a double bar line. The music is written in a clear, legible font.

5 3 3 1 4 2 4 2 1 3 1 2 5 1 3 1

cresc.

1 3 5

Andantino (♩ = 108)

STEPHEN HELLER

Piano

ten. *ten.*

p

Pia.

4

2

rit. *a tempo*

First system, measures 1-4. Treble and bass staves in D major. Treble has eighth-note patterns, bass has chords. Dynamics: *f*, *f*.

Second system, measures 5-8. Treble and bass staves in D major. Treble has chords, bass has eighth-note patterns. Dynamics: *p*, *p*.

29

KARL CZERNY

Allegro

Piano

Third system, measures 9-12. Treble and bass staves in 3/4 time. Treble has a melodic line with fingering, bass has a rhythmic accompaniment. Dynamics: *mf*, *cresc.*

Fourth system, measures 13-16. Treble and bass staves in 3/4 time. Treble has chords with fingering, bass has a rhythmic accompaniment. Dynamics: *f*, *f*, *dim.*

Fifth system, measures 17-20. Treble and bass staves in 3/4 time. Treble has a melodic line with fingering, bass has a rhythmic accompaniment. Dynamics: *mf*.

This page contains five systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves.

- System 1:** The right hand plays chords and eighth-note patterns. The left hand plays a descending eighth-note scale. Dynamics include *p* (piano) and *f* (forte). Fingerings 1, 3, and 5 are indicated.
- System 2:** The right hand features a rapid eighth-note scale. The left hand continues with eighth-note patterns. Dynamics include *f* and *p*. Fingerings 1, 3, 4, and 5 are shown.
- System 3:** The right hand plays chords. The left hand has a descending eighth-note scale. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo). Fingerings 1, 2, 3, 4, and 5 are indicated.
- System 4:** The right hand plays a complex eighth-note pattern. The left hand has a descending eighth-note scale. Dynamics include *f* and *p*. Fingerings 1, 2, 3, 4, and 5 are shown.
- System 5:** The right hand plays a rapid eighth-note scale. The left hand has a descending eighth-note scale. Dynamics include *mf* and *f*. Fingerings 1, 2, 3, 4, and 5 are indicated.

Molto vivace (♩ = 192)

STEPHEN HELLER

Piano

pp

pp

p

p

mf

mf

rinforzando

ff

sfz

sfz

sfz

sfz

f

f

1

The image shows a musical score for a piece titled "Lento" by Franz Liszt. The score is written for piano and violin. The piano part is in the lower register, and the violin part is in the upper register. The key signature is D major (two sharps), and the time signature is 4/4. The tempo is marked "Lento". The piano part is marked "espressivo" and "non slentando". The violin part has various fingerings and slurs. The score is divided into two systems. The first system has a piano part with a whole note chord (D, F#, A) and a violin part with a whole note (D). The second system has a piano part with a whole note chord (D, F#, A) and a violin part with a whole note (D). The piano part is marked "espressivo" and "non slentando". The violin part has various fingerings and slurs.

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The melody is written on a treble clef staff, and the piano accompaniment is written on a grand staff (treble and bass clefs). The melody consists of a series of eighth and sixteenth notes, with some measures containing triplets. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The score includes a dynamic marking of *mf* (mezzo-forte) and a tempo marking of *Andante*. The lyrics "The Rose Tree" are written below the melody.

agitato poco a poco

f

First system of musical notation. Treble and bass staves in D major. Treble staff features triplet eighth notes and quarter notes. Bass staff features triplet eighth notes and quarter notes. The instruction *dim. sempre* is written above the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a half note followed by a whole note. Bass staff features eighth notes and quarter notes. The instruction *pp* is written below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a half note followed by a quarter note. Bass staff features eighth notes and quarter notes. The instruction *espressivo* is written below the bass staff. The instruction *rit.* is written above the treble staff. The instruction *pp* is written below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a half note followed by a quarter note. Bass staff features eighth notes and quarter notes. The instruction *a tempo* is written above the treble staff. The instruction *rit.* is written above the treble staff. The instruction *pp* is written below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff features eighth notes and quarter notes. Bass staff features eighth notes and quarter notes. The instruction *a tempo* is written above the treble staff. The instruction *pp* is written below the bass staff. The instruction *accel.* is written above the treble staff.

Sixth system of musical notation. Treble and bass staves. Treble staff features eighth notes and quarter notes. Bass staff features eighth notes and quarter notes. The instruction *dim.* is written below the bass staff.

a: Moderato
b: Allegretto

KARL CZERNY

Piano

f

p

p

Allegro vivace ($\text{♩} = 76$)

STEPHEN HELLER

Piano

p *marcato la tenore*

p

This page contains six systems of musical notation for a piano piece. The key signature is two sharps (F# and C#). The notation includes treble and bass staves with various musical elements:

- System 1:** Treble staff has a melodic line with fingerings 2, 1 2 3 1 4 3, 2 4, 2, and 1 3 1. Bass staff has a supporting line with fingerings 2 3 4, 2, 1, and 3 4.
- System 2:** Treble staff continues the melodic line with fingerings 1 3 1, 4 1 3, 1 3 1 2 3, 4 5 4 1, 3 1 2 3 1, and 3 4 1. Bass staff has a supporting line with fingerings 1, 2, 3, and 4.
- System 3:** Treble staff features a melodic line with fingerings 3 4 5 2 3 1, 3 2 3 1, 2 4 1 5, 3 1 3 1, and 2 3 1. Bass staff has a supporting line with fingerings 2, 1 3, 1 2, and 3. The word *p* (piano) is marked.
- System 4:** Treble staff continues with fingerings 2 1, 3 1, 2, 3 1 4, 3 4 5 2, and 3 1 3. Bass staff has a supporting line with fingerings 2, 1, 2, 1, and 2. The word *p* (piano) is marked.
- System 5:** Treble staff has a melodic line with fingerings 1 3 1, 2 4 1, and 3 1. Bass staff has a supporting line with fingerings 2, 1 2 5, 1 2 5, and 2 4. The word *p* (piano) is marked.
- System 6:** Treble staff has a melodic line with fingerings 3, 1 3, 3, 1, and 5 2. Bass staff has a supporting line with fingerings 2 3 1 and 2 3 1. The word *p* (piano) is marked.

Allegretto con moto (♩. = 104)

STEPHEN HELLER

Piano

Measures 50-54 of the piano score. The music is in G major (one sharp) and 6/8 time. The tempo is Allegretto con moto, with a quarter note equal to 104 beats per minute. The score includes various musical notations such as triplets, sixteenth-note runs, and chords. Dynamics include *p* (piano), *p dolce* (piano dolce), *fp* (fortissimo), and *pp* (pianissimo). Fingerings and articulations are indicated by numbers and slurs.

Musical score for "Lento" in G major, measures 1-6. The score is for piano and features a treble and bass staff. The tempo is marked "Lento". The key signature is one sharp (F#). The score includes fingerings (1-4) and accents (^) above notes. The bass staff has a "cresc. poco a poco" marking. The piece ends with a double bar line.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The piano part features a complex, arpeggiated accompaniment in the right hand and a more rhythmic bass line in the left hand. The voice part consists of a single melodic line. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piano part has a dynamic marking of *dim.* (diminuendo) and a tempo marking of *Allegretto*. The score is divided into two systems, with a repeat sign at the end of the first system.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody consists of several measures, some of which are marked with fingerings (e.g., 4 2, 5 3, 5 3 2, 4 1) and articulation marks (e.g., accents, slurs). The score ends with a double bar line.

a: Moderato
b: Allegretto
c: Allegro

ALBERT LOCKE NORRIS

Piano

The following form should
also be practised:

Andante

Piano

fp legato
fp
fp cresc.
sfz
f
sfz
ff
dolce

37

Moderato

LEBERT and STARK

Piano

p legato
p

38

MUZIO CLEMENTI

Moderato

Piano

Presto

8. *p* *rall.*

Allegro

f *sfz* *dim.*

f *ff* *fz* *p* *pp*

39

HERMANN BERENS

Allegro

Piano

f *legato*

f *legato*

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key signature of one sharp (F#). The notation includes various musical elements such as notes, rests, and fingerings. The first system shows a treble staff with a whole note chord and a bass staff with a sixteenth-note pattern. The second system features a treble staff with a whole note chord and a bass staff with a sixteenth-note pattern. The third system shows a treble staff with a sixteenth-note pattern and a bass staff with a whole note chord. The fourth system features a treble staff with a sixteenth-note pattern and a bass staff with a whole note chord. The fifth system shows a treble staff with a sixteenth-note pattern and a bass staff with a whole note chord. The sixth system features a treble staff with a sixteenth-note pattern and a bass staff with a whole note chord. The notation includes various musical elements such as notes, rests, and fingerings.

Piano

4 5 3 4 1 2 1
 4 1 3 4 1 2
 5 3 5 1 2 1 1 2 1
 4 1 3 1 4 2 5 1 4
 1 2 3 4 5 4 1 3 1 3 1 2 2 3 5 4
 1 3 1 1 3 1 1 2 3 5 1 4 3 2
 1 3 5 1 3 5 1 2 5 1 4 3 5 1 4 5 1 4 5
 5 1 2 1 3 4 5 2 1 2 3 1 3 5 1 4 5
 1 2 1 2 3 1 3 5 1 4 5

p
cresc.
dolce
dim.

This page of musical notation contains five systems of staves, each with a treble and bass staff. The music is characterized by intricate fingerings and dynamic markings.

- System 1:** Features a treble staff with rapid sixteenth-note passages and a bass staff with sustained chords. Fingerings like 1, 4, 5 and 1, 2, 1 are indicated.
- System 2:** Continues the melodic lines with fingerings such as 1, 4, 5 and 1, 2, 1. A forte (*f*) dynamic marking appears in the bass staff.
- System 3:** Shows more complex melodic development with fingerings like 1, 5, 1 and 1, 2, 1. The *f* dynamic is maintained.
- System 4:** Includes the instruction *f sempre* (forte sempre) in the bass staff. The treble staff features descending and ascending runs with fingerings like 3, 2, 1 and 1, 2, 3.
- System 5:** The final system on the page, featuring a fortissimo (*ff*) dynamic. It includes complex fingerings like 4, 5, 3, 4 and 2, 3, 1, 2, and concludes with a final chord in the bass staff.

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26 & 28 West Street

Boston, Mass.



ENDORSED BY NATION-WIDE ADOPTION AS THE MOST VALUABLE AND SUCCESSFUL PEDAGOGIC MATERIAL

<u>GRADE I</u>		<u>GRADE II—Continued</u>		<u>GRADE II-III—Continued</u>	
Becker, René L.		Delbrück, G.		Marschal-Loepke, G.	
Polka Gracieuse	.40	Fairy Princess	.35	Good-Night	.30
Wood Nymphs (<i>Masurka</i>)	.40	Lullaby	.35	In Land o' Nod	.30
Valse Rustique	.40	Rocking-horse	.35	June Morning	.30
Graziani-Walter, Ch.		Ellenberg, R.		Let's Wander	.30
Conte de Fées (<i>Fairy-Tale</i>)	.25	The Snowman	.30	Moter, Carl	
Paysage (<i>Landscape</i>)	.25	With Drums and Colors	.30	In Merry Mood	.40
Petits Soldats (<i>Little Soldiers</i>)	.25	Geibel, Adam		In the Country	.30
Heller, M. P.		Castanet Dance (<i>Tempo di Bolero</i>)	.40	Nevin, E.	
Roundelay	.25	Joys of Youth (<i>March</i>)	.40	The Rosary (Arr. by G. Marschal-Loepke) n.	.40
Tyrolian Song	.25	Sweet Meditation (<i>Andante</i>)	.30	Ornstein, L.	
Küchenmeister-Roepper		Gregg, Louis		March	.30
B.M.Co. Popular Graded Course, Pt. I n.	.60	Cadets' March	.35	Merry-making	.30
Maxim, Florence		Gavotte Mignonne	.35	Serenade	.30
Christmas	.40	The Angelus	.25	Parlow, Edmund	
Fourth of July	.30	Harker, F. Flaxington		Berceuse	.30
Grandfather's Clock	.25	In the Spring	.30	March of the Gnomes	.30
Thanksgiving	.30	The Old Mill Wheel	.30	Shuttle-Cock	.30
The New Year	.30	The Woodpecker	.30	Reinhold, Hugo	
Smith, Hannah		Heller, M. P.		Bacharach	.50
Criss-cross	.25	Hussars' Parade	.50	Rogers, James H.	
Rock-a-bye Song	.25	Tin Soldiers' Patrol	.25	At the Mill	.40
The Brooklet	.25	Twilight Calm	.50	Homeward Bound	.40
Vacation March	.25	Küchenmeister-Roepper		Scharwenka, X.	
		B.M.Co. Popular Graded Course, Pt. II n.	.60	Barcarolle	.20
		Nürnberg, Hermann		March	.25
		Little Waltz	.30	Schmalstitch, C.	
		Rummel, J.		Jumping Jack	.40
		Students' March, in C	.30	Ring-around-a-Rosey	.30
		Smith, Hannah		The Story Book	.30
		The Summer Sea	.50	Schytté, L.	
		Thomé, F.		Bay of Naples	.40
		Danse Alsacienne (<i>Alsatian Dance</i>)	.30	Twilight in the Valley	.40
		Van Gael, Henri		Winter Day	.40
		Voice of the Heart	.50	Seeboeck, W. C. E.	
		Wyatt, Eugene		Butterfly Chase	.40
		Martha Washington (<i>Gavotte</i>)	.30	The Grasshopper	.30
		Sunbeams (<i>Waltz</i>)	.25	The Little Chickens	.40
		White Moon, bright Moon (<i>Romance</i>)	.30	Valse Petite	.50
		Zilcher, P.		Shackley, F. N.	
		Melody, in G	.30	Song of the Brook	.50
				Swinstead, Felix	
				Happy Song	.30
				Jack Frost	.30
				The Night Patrol	.30
				[Early-] <u>GRADE III</u>	
				Bonnamy, Emile	
				Staccato Study	.50
				Clough-Leigher, H.	
				Pensive Monody (<i>Cantilena</i>)	.30
				Hemann, Carl	
				The Spinning Wheel	.50
				Leipold, B.	
				Evensong	.25
				Nöck, A.	
				Rococo	.40
				Schmalstitch, C.	
				Albumleaf	.40
				Playtime	.40
				'Rithmetic	.40
				Tales from Arabian Nights	.30
				Wandering Minstrel	.40
				Seeboeck, W. C. E.	
				Le Dauphin (<i>Gavotte mélodique</i>)	.50
				Sévérac, Déodat de	
				With powdered Wig and Hoop-skirt	.50
				Whelpley, Benjamin	
				At Evening	.50
				Spring Madrigal	.50

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